

Nashville's Gardening Guide and Calendar
The Rebound of Jimmy Kelly's Restaurant
Vanderbilt's Fugitive/Agrarians

March 1984 / \$1.75

Nashville!



Nashville Fashion
Swings into Spring



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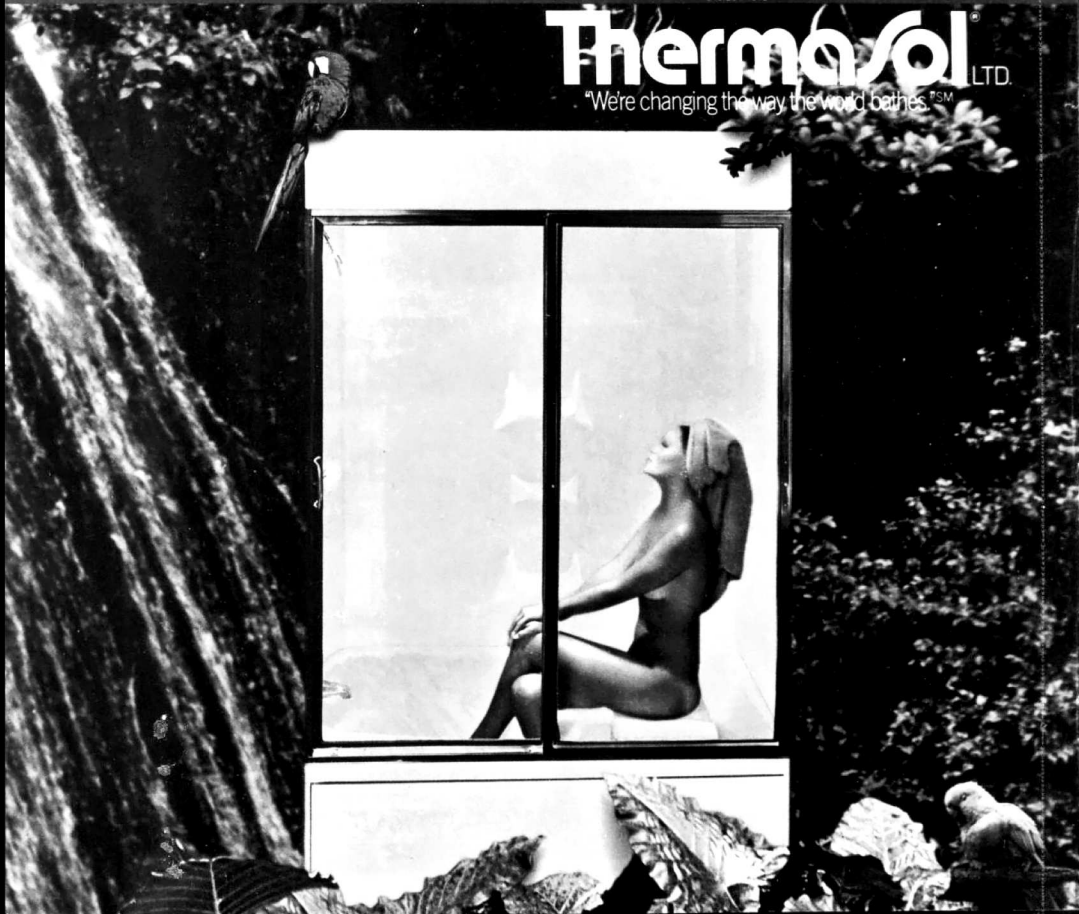
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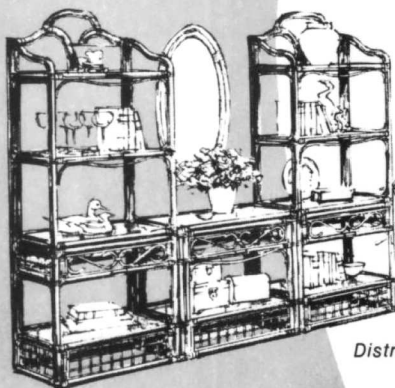
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Blending theatre with travel means a quick,



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SKYLINE

The Ides of Nashville Are Upon Us

What a winter! Are you ready for spring? Well, we are — and regardless of the weather woes the Ides of March have planned for us — we're going to bring the joys of spring to you this month.

Have you had a white and brown winter? It could have been colorful in your yard all winter long. That's the moral of our feature gardening article, "Year Round Color in Your Nashville Garden." It's written by Fred Bonnie, who also contributes a valuable month-by-month calendar of lawn and garden (flower and vegetable) tips tuned to the special soil and climate conditions of Nashville and Middle Tennessee. Whether it's trees or turnips, Bonnie has the game plan that can make your lawn and garden sparkle.

In our efforts to bring you the best and most knowledgeable writers, we're proud to present one of the top authorities on Nashville and Southern lawns and gardens. Fred Bonnie has written six books on gardening and published hundreds of articles about gardening in *Southern Living*, *Atlanta*, *Flower and Garden* and *Woman's Day*. Bonnie was Garden Editor of *Southern Living* for three years and has published two collections of short stories.

Michael Kosser has the story on the biggest indoor garden in Nashville — the Opryland hotel Conservatory. Jane Powell reveals that Nashville has an herb society that just could spice up your life, if not your garden. Deana Deck has the scoop on Nashville Gro-Rite, and Jody Kammerud has compiled one of the most important listings that *NASHVILLE!* readers and gardeners could pray for: *NASHVILLE!'s* Directory of Gardening Services. The Who-What-Where-When-Why-and-How of Nashville gardening is now at your fingertips.

This is also our Spring Fashion issue — and Marsha Blackburn, our fashion guru, shows you what's ahead in styles for spring and beyond.

Another new *NASHVILLE!* feature is being launched this month, *Sharps & Flats*. To be carried monthly, *Sharps & Flats* features reviews on Nashville-related albums, books, movies, videos and TV — anything that's good enough, or bad enough, to be picked or panned.

And our Applause section is being improved this month: To allow better planning and to protect against late mail delivery of *NASHVILLE!*, we are expanding our Applause listings of events to cover the entire month, plus the first 10 days of the



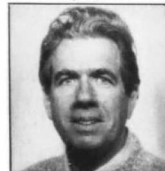
Fred Bonnie



Marsha Blackburn



Amy Lynch



Ed Morris

following month.

Judy Isenhour and Grace Renshaw cue you in about Nashville Bed and Breakfast homes just in the nick of time, if you have friends and relatives heading for Nashville vacations — and you don't have the room to put them up in your home. This is a low-cost, high-quality method to deal with the problem.

Renshaw, our Associate Editor, also takes us on an Arts and Travel jaunt to our northern Kentucky neighbor Louisville. A March weekend getaway that includes both theatre and great food and lodging just might be what the doctor ordered to subdue those late-winter blues.

One of Nashville's favorite vacation destinations is the northwest gulf coast of Florida. Go on tour with the Gamboling

Gourmet as he discovers that golf plus gulf adds up to a great travel and recreation combination.

Two of America's greatest creative writing revolutions took place right here in Nashville. Amy Lynch, our new Assistant Editor, has the story on both the Fugitives and Agrarians. Plus, she obtained a rare, exclusive interview with one of the key members of the Southern literary rebellion that Vanderbilt University and Nashville spawned: Andrew Lytle.

Amy's article strikes home for me because it was 21 years ago that the legacy of the Fugitives and Agrarians lured me from Kentucky to Nashville and post-graduate study at Vanderbilt under such teachers as (full-time, part-time and visiting) Donald Davidson, Robert Penn Warren, Allen Tate, Randall Stewart, Walter Sullivan, Thomas Daniel Young, Jesse Hill Ford and Kingsley Amis. Though my Vanderbilt Master's Degree has done me as much good as a glass of ice water at the North Pole, the experience of encountering those writers and teachers has been invaluable.

Front Lines features scoops on a singing shower curtain, bar-hopping at some of Nashville's finer restaurants, the amazing Suza Belle, and two interesting additions to the U.S. Tobacco Museum in Nashville.

Do Nashville drivers drive you bonkers? I firmly believe that the worst drivers of the world once held the World's Bad Drivers Convention in Nashville — and 500,000 of these drivers poured into our city for the conclave that was so successful that all of them decided to stay in Nashville. Ed Morris seems to agree with his article, *Which Way, Nashville?* Morris is new to *NASHVILLE!*, but we hope to have him back soon. A former editor of *Writer's Digest*, Morris is now Gospel Editor of *Billboard* magazine, a term pre-ordained from above for Ed. Not only is he *Billboard's* best writer, he has also taught college writing courses and has written for such magazines as *Mother Earth News*, *TV Guide* and *Advertising Age*.

Mike Price is back with the never-told-before story of the Great Natchez Trace Popcorn Rebellion. And, talking about food, the Gamboling Gourmet says March is the month to discover, or rediscover, Nashville's greatest steak palace, Jimmy Kelly's Restaurant.

— Gerry Wood
Editor-in-Chief

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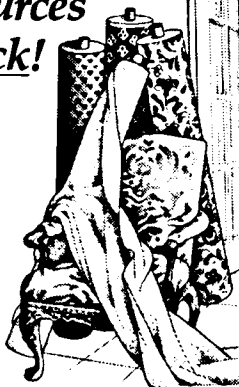
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LETTERS

I.R.S. is B.A.D.

I just received my first copy by subscription to *NASHVILLE!* and enjoyed it immensely, especially your cover-story article. I do have two problems with the article ("Is Big Brother Watching You?" January) though.

1. I find it a bit difficult to believe that among FBI agents, TBI agents, bankers, etc., that all these were oblivious to the "1984"-ish media coverage of the last few months and that none had read *1984*.

2. Author Gael Stahl overlooked what many feel to be the No. 1 threat as concerns a "1984" society: the Internal Revenue Service. Hey, the FBI, TBI and postal inspectors are *pikers* compared to those guys.

Aside from this, great work. Keep 'em coming!

Steve Heydel
Lebanon

Editor's Note: It's true. At the time the article was researched and written, none of those figures contacted by Stahl had read 1984. Your other point is a good one, and well taken. In fact, Gael Stahl attempted to gain information from the IRS, submitted a set of 17 questions about public and private surveillance and requested an interview. A sentence in the original draft of his article (edited out because of space pressures) gives credence to your observations: "The IRS's public relations representative, Diane Wallace, was too busy — over a period of three weeks — to spare 20 minutes once she saw the questionnaire."

THE VERDICT IS RENDERED

During my lifetime I have been humbled many times by kind deeds performed for me and my family. However, Michael Kossor's recent article ("Justice With A Smile," December) was one of the most gratifying experiences of my professional career. To know that in some way I might attain those qualities described in the article makes life worthwhile.

Mr. Kossor was more than kind and I appreciated not only the platitudes, but his style of writing.

Barbara N. Haynes
Judge, Division I
Metropolitan General Sessions Court

THE LAST LAUGH

Do me a favor and please inform Mr. Gregory M. Denton ("Letters," January) that he neglected to mention that Mike Price has, within the past few months, made fun of Howard Cosell, Barbara Walters, Carl Sagan, Henry Mancini, Mex-

icans (did he really think they could be bribed with shiny beads?) *everyone* on Music Row (Diogenes was searching for an honest man, right?), New Yorkers, Henry Kissinger, and (God forbid!) camels! (Maybe some of Mike's best friends are camels, right? But would you want your sister to marry one?)

I've said all this because I agree with Mr. Denton that "humor attempts to help people re-examine their attitudes in light of our society's shortcomings." What Mr. Denton fails to realize is that humor achieves this goal by being a two-edged sword. In other words, the same joke that would make one person say "isn't that just like a nigger, wop, spic, kraut, woman, homosexual, WASP, Jew, etc." would make another person say, "That's not true — oh, I get it . . . it's a joke."

Perhaps Mr. Denton needs to learn to be a bit more objective about what humor is (or is not), before he becomes a man who, as the saying goes, is "afraid of everything and laughs at nothing."

Laura Long, Producer
The Carl P. Mayfield Morning Show
KDF Radio, Nashville

Editor's Note: The Mike Price reference to shiny beads referred to the guards at the San Tarantula, New Mexico, city jail. And, we have it on good authority that Mike's sister did marry a camel.

MIKE PRICE FAN

I'm enclosing a check for a year's subscription to *NASHVILLE!* I'll share it with some other Tennessee folks here so we can kind of stay in touch. Might even sell a subscription or two. I was about sold, but then I read the "dark and stormy night article" ("Not Just Another Ordinary Scary Thriller," November) . . . and I just *had* to have it.

Jean Rochelle
Houston, Texas

TARDY NASHVILLE!

I am not renewing my subscription to *NASHVILLE!* because I am usually disappointed each month to find that by the time I receive my magazine, I have already missed some of the events listed. The main reason I subscribed in the first place was to keep abreast of current events and activities in Nashville.

This could be remedied by either (1) getting the magazine out earlier, or (2) including events a month ahead of time. For example, if some December events had been listed in the November edition, I wouldn't have missed them. I will be happy

(continued on page 70)

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The Belle System

Each year thousands of Nashville visitors encounter a gracious Southern belle, the essence of elegance and hospitality, at conventions, receptions and parties. When a gathering needs an entertaining hostess, Suza Belle makes her guests feel at home. You may have seen her last year at the Market Street Festival or on the TVA barge.

"Suza Belle is my tribute to the human spirit," explains Sue Thompson, who created Suza Belle and has turned her antebellum character into a professional hostess/entertainer. "She is hospitality, happiness and the sunny side of the street. It never rains on Suza Belle." Thompson's advertising material is also somewhat vague but very optimistic about exactly what Suza Belle does: "Full of mystery and surprise, her character has been created to appeal to our instinctive human feelings," her brochure promises. "Cry with her, laugh with her, or simply become mesmerized in her exquisitely charming being."

In fact, Suza Belle sings medleys to charm and educate her audiences. One favorite series of musical vignettes depicts the love story of Rachel and Andrew Jackson, another U.S. history. Hats play an important part in the performance. Off comes Queen Isabella's crown and on goes Nancy Hank's bonnet. Lincoln has a stovepipe, of course, and Harry Truman a flat straw. "I've collected hats since I was eight," recalls Thompson, "and now I put them to good use."

Professional hostess, lecturer, actress, interior designer, and teacher, Sue Thompson's work is to make people feel good about themselves. "Not everybody can make a living doing what they like," she says. "I'm very lucky."

Thompson is an expert on etiquette. "I'm so glad that we're through the ultra-casual stage when everybody wore blue-jeans," she says. "People want class now. I can put people at ease, so I teach that to other people." You can, in fact, take classes in "culture" from Thompson. She has students as young as three and as old as 83.

"I work with individuals," she says. "Each person needs to learn something different. A child may need to learn simple introductions. Adults are more complicated."

Sue Thompson has coached her share of



Sue Thompson poses as Suza Belle in front of her antebellum home, Longview.

winners. Three of her students in her home state, Texas, went on to become Miss Texas. Thompson also lectures on several subjects including happiness, quality living,

womanhood, antiques and hospitality.

Thompson's company, Elegance, can be reached at (615) 383-5858. You may want to ask for Suza Belle. — Amy Lynch

Rub-a-Dub-Dub You Can Sing While You Scrub

Is your irrepressible impulse to sing in the shower thwarted by your dismal failure to remember any of the lyrics past the phrase "Your cheatin' heart"? The Country Music Hall of Fame's gift shop may offer the most unique prompter in town — a shower curtain called "Country Suds" that has the lyrics of 10 top hits (including "Your Cheatin' Heart") printed on the plastic.

If you really intend to use the curtain as a prompter, you'll have to use it as a shower liner. But that may be the best way to turn the "Country Suds" curtain, which, in addition to the song lyrics, depicts a customized tour bus cruising a musical highway across a landscape of countrified cactuses, an enormous guitar, a pair of snakeskin cowboy boots and a voluminously coiled girl singer along with the words "Country Suds" lassooed into rope-like letters. "Bloomingdale's has done very well with the country curtain,"



Boots, a guitar and a broken heart frame country lyrics for the forgetful.

says advertising entrepreneur Joseph Cohen, who has formed his own New York

based company, Merchant of Dreams, to market the curtain. "People just enjoy the folksy quality, the little images like the broken heart."

Merchant of Dreams also puts out two classier shower curtains, an art-deco etched "Broadway Shower" with show tunes and and "Splish Splash," a curtain featuring the lyrics of rock'n'roll classics like "Love Me Tender," "Hound Dog," and "Blue Suede Shoes." The Hall of Fame gift shop is only carrying "Country Suds." So if your tastes run counter to country, you'll have to mail order "Broadway Shower," (naturally including the lyrics to "Oh, What a Beautiful Morning,") or "Splish Splash," with snappy '50s artwork incorporating such disparate elements as 3-D glasses, a Hostess cupcake and an "I Like Ike" button into the '50s rock theme.

Merchant of Dreams, P.O. Box 1, New York, NY 10276. The curtains retail for \$25.

— Grace Renshaw

Up in Smoke

The cigar store Indian, once a Main Street institution, is almost extinct today. Wooden Indians are particularly rare because, as Museum of Tobacco Art and History curator David Wright laments, "People used them for firewood during the Depression."

Despite this, the Museum of Tobacco Art and History has recently acquired two cigar store Indians, the first in the museum's collection. The most striking is a six-foot Mohawk chief complete with war bonnet and bear cape. Carved from wood in 1855 in New York, the chief was being used as a lawn ornament when he was discovered. The rescued wooden Indian is in remarkably good condition. His companion is an equally large squaw complete with papoose. Cast in zinc in 1875, the squaw was originally designed so that her owner could bolt her to the sidewalk to prevent theft. As Wright explains, the squaw could be ordered with or without a papoose, which cost an extra \$10. Not until the 1930s were the figures noticed by collectors, and today they are very rare and expensive. "We are extremely lucky to have these two," Wright says.

A third new acquisition is a quilt made entirely of the colorful silk ribbons used to bind bundles of cigars during the 1800s.

One of only a few still in existence, the chief was recently purchased by Nashville's U.S. Tobacco Museum.



Each band is marked with a brand name or logo; many of the same brands are still around today. Dating from 1880, the quilt is one of only a handful in existence. Wright is understandably excited. "These are major additions to our collection, and more acquisitions and exhibits are in the wind for summer," he promises.

The Museum of Tobacco Art and History, Nashville's newest museum, boasts other objects of beauty and interest. Colorful roly-poly cigar tins, snuff boxes and quaint boxes line the walls. A rare collection of Meerscham pipes is housed there — perhaps the finest collection in the world. Meerscham pipes look like ivory and change color with age. Don't miss the notorious skull pipe. Its stem is reserved for men considering marriage.

If you haven't yet visited the Museum, March is a good time. The collection is equally interesting for children and adults, and is free of propaganda about the U.S. Tobacco Company or about tobacco use. You don't need to love tobacco to visit; you simply need to love history and/or art.

Located near the Capitol, the Museum is easy to find. Follow 8th Avenue North three blocks from James Robertson Parkway, and the white, modern building at 800 Harrison Street is easy to spot on your left. The Museum is open Monday through Saturday 10 a.m.-4 p.m. and Sunday 12 noon-4 p.m. (615) 242-9218. Admission is free.

— Amy Lynch

Lounging at the Best Restaurants in Town

In some cities — Los Angeles is a good example — the best (and most expensive) restaurants in town also feature bars that serve Happy Hour-priced drinks and complimentary hors d'oeuvres — your chance to sample both food and atmosphere without paying more than \$100 a couple for the privilege. How does Nashville stack up?

The Four-Star Bars

The Crown Court's bar is attractively situated on the penthouse level of the Maxwell House Hotel, and the view of downtown is stunning. But there are no complimentary hors d'oeuvres, and drink prices, which aren't discounted at Happy Hour (traditionally between 4 and 7 p.m.) are high. If you only soak up one drink along with the atmosphere, you'll still escape with your wallet intact.

Julian's and Arthur's both have quiet, comfortable, intimate bars, but like the

Crown Court, both restaurants view their bars more as waiting areas for dinner guests than as an end in themselves. You'll find quiet, though. In fact, if you head for either restaurant bar for an after-office drink, your group may be the only one in the place until the dinner crowd starts trickling in. Neither restaurant offers Happy Hour prices or complimentary hors d'oeuvres, although the menus feature appetizers. Arthur's bar is particularly lush; velvety easy chairs soothe the nerves at the end of a long day at the office. But early on they serve up the drinks with an overdose of Musak — the piano at the bar doesn't strike up until 7 p.m.

Mario's may have one of the most intimate restaurant bars in town, but you have to make a brief and somewhat embarrassing trek through the main floor dining room to reach it. Happy Hour isn't an institution that Mario's respects. Like the other four-star restaurants, they're hoping

you're staying for dinner. But Mario's will allow you to order one of the appetizers (mostly pasta dishes) in the bar. Try a Bailey's Comet — Bailey's Irish Cream and vodka — when you order your drink.

The "Nice" Restaurants

The Hermitage boasts both an elegant bar and a complimentary hors d'oeuvre tray, which features cheese, fruit (including kiwi) and crackers to munch along with your drink. Drinks are discounted \$1 during Happy Hour (4 to 6 p.m. in the Oak Bar downstairs next to the dining room, 4:30 to 7 p.m. at the Veranda upstairs) and they're pretty reasonable to start with. The Oak Bar receives much too steady an infusion of Musak, although its cozy, mahogany atmosphere makes it a nice place for a quiet drink. The Veranda gives you a chance to appreciate the incredible restoration of the old Hermitage Hotel interior.

Maude's and Sperry's boast the most crowded restaurant bars in town. Maude's bar, with its polyvinyl tables, baskets of pretzels, wood-burning stove and benches defies the genteel Southern tradition that permeates the rest of the place and attracts crowds from Music Row. The Music Biz lunch starts early. Maude's Happy Hour begins at 2 p.m. and lasts until 7. By early evening it's often standing room only. Sperry's caters to a comfortable crowd of neighborhood singles and doubles in a traditional bar atmosphere, including TV and cutely outfitted barmen, with Happy Hour from 5 until 7 p.m. You can buy snacks like cheese and crackers or chips with Quesito dip (spare yourself the agony of the latter); coffee drinks are the bar specialty. There's even one of those tables where you can play Pac Man through the tabletop.

The Steeplechase, a fairly recent addition to the restaurant scene, starts Happy Hour at 5 p.m. (before the dining area is open) and stays happy until 7. The only munchies you'll find are the goldfish and peanuts sitting in random baskets on the lengthy bar, although you can order a moderately expensive appetizer like barbecued shrimp or smoked salmon, from the dinner menu. The bar, featuring piano music and a huge dance floor, looks like an updated, understated version of a mid-'70s disco — a pleasantly non-descript disco for the more mature crowd.

Best Bet

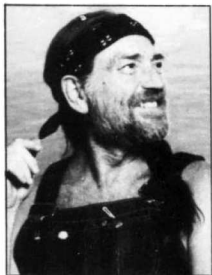
Either of the Hermitage bars. For atmosphere, bar prices and hors d'oeuvres, it's worth a trip downtown.

— Grace Renshaw

At-A-Glance

Bar	Hours	Price Range For Drinks	Reduced Prices At Happy Hour	Complimentary Hors d'oeuvres	Entertainment
Crown Court Maxwell House Hotel 2025 Metrocenter Blvd. 259-4343	11:30 a.m.-10 p.m.	\$3-\$7	No	No	Piano
Julian's 2412 West End Ave. 327-2412	5:30 p.m.-midnight	\$3.50-\$5	No	No	No
Arthur's The Mall at Green Hills Mall 383-8841	11:30 a.m.-midnight	\$2.75 until 7 p.m., \$3.50 after 7 p.m.	No	No	Piano after 7 p.m.
Mario's 1915 West End Ave. 327-3232	5:30 p.m.-midnight	\$3-\$4.50	No	No	No
Hermitage 231 6th Ave. N. 244-3121	Veranda 11:15 a.m.-1 a.m. Oak Bar 11:15-midnight	\$2-\$4.25 \$2-\$4.25	Yes (4:30-7 p.m.) Yes (4-6 p.m.)	Yes Yes	Piano No
Maude's Courtyard 1911 Broadway 320-0543	11 a.m.-midnight	\$2-\$3.50	Yes (2-7 p.m.)	Yes	No
Steeplechase Harding Road 356-7124	Sun.-Thurs. 5 p.m.-2 a.m., Fri. & Sat. 5 p.m.-3 a.m.	\$2.50-\$3.25	Yes (5-7 p.m.)	Yes	Varies nightly
Sperry's 5109 Harding Road 353-0809	Sun.-Thurs. 5 p.m.-midnight, Fri. & Sat. 5 p.m.-1 a.m.	\$2.25-\$3.00	Yes (5-7 p.m.)	No	No

Sharps & Flats



Sweet Ballads from The Pig-tailed Poet

Willie Nelson, who fled Nashville for the creative plains of Texas, just has a way with a ballad. It doesn't have to be one of his own creations, but, Lord knows, he's good at that, too. He's best at the ballads, especially those old evergreens penned by Tin Pan Alley veterans who have died and gone to ASCAP.

The Nelson/evergreen combo was molded together with the talent of producer Booker T. Jones in Willie's landmark album "Stardust." Now the team is back with a throwback to "Stardust" called "Without A Song," the title song.

Sparse, laid-back arrangements, simple guitar, harmonica and string work, and a deft production touch, all serve to put the spotlight where it belongs — on Willie Nelson's worldly voice. How someone who has been through so much can sing so sweetly will be a mystery to many who have never met this masterful man.

Recorded at Nelson's studio in Pedernales, Texas, this album is simply one of the best of Willie's career — and that's saying a lot. The LP has a lot of Nashville connections. Not only is Willie a former native, the Booker T. Jones-Willie Nelson creative relationship started because of another former Nashville artist, Kris Kristofferson, who introduced the pair while Kris and Booker were working on the movie *A Star Is Born*.

It's difficult to pinpoint

specific songs as the best, but you can't go wrong with the title song and such numbers as "Once In A While" where Nashville guitarist Grady Martin, recently honored by the Nashville Music Association, renders some memorable licks; "Autumn Leaves," a nostalgic favorite; "As Time Goes By," where Willie gets some potent vocal help from another of the world's great recording talents, Julio Iglesias; and "Harbor Lights." Bobbie Nelson (Willie's sister) on piano, Bee Spears, bass, and Paul English, add to the brilliance that's enhanced by the strings of the London Symphony Orchestra.

The Album: WILLIE NELSON: Without A Song. Produced and Arranged by Booker T. Jones. Columbia Records. \$8.89.



Chitlins and Other Classics

The "Grand Ole Opry" story in William Price Fox's new book, *Chitlin Strut (& Other Madrigals)* is what will likely first catch a Nashville reader's eye. There is, however, much more to keep readers from Nashville or New York or Nanking, China, reading . . . and laughing . . . and saying again and again, "That is exactly it!"

Chitlin Strut is Fox's first book of short works since his initial book, *Southern Fried*. Fox, a frequent Nashville visitor, emerged onto the literary scene out of the moonshine-Saturday-nights and remorseful-Sunday-mornings-after of a post-Depression South that

folks like Margaret Mitchell never found. The South that Fox writes about is one that your won't see on the Grey Line tours, but one where, to paraphrase a Fox story, "You've got to get a Peevy or a Moak to take you there."

The 14 stories of fiction and non-fiction in *Chitlin Strut* show Fox's versatility as a writer, one who has the ability to make you laugh out loud, to reflect, and one who can paint the scenes with all the right colors. Fox's choice of details and his ability to make a story come to life, along with a sharp eye, a good ear for dialogue and a well-honed imagination, is what makes his works, and these in particular, stand out from the commonplace writing that clutters the bookshelves.

Some of the stories in *Chitlin Strut* are new, and some date back. The "Leroy Satchel Paige" story, about the legendary black baseball pitcher, was written in 1965 and is surprisingly fresh. Fox's good sense as an expert interviewer comes through — the ability to get himself out of the way and let a great subject like Satchel do the talking. The result is a warm and memorable story about a warm and memorable man.

Fox the storyteller comes out in pieces such as "One Hundred Proof, Two Dollars a Gallon" (recollections from Fox's boyhood days as a bootlegger's lookout) and "Whatever Happened to 'Chinese Baker'?" (a parody of college football recruiting centering on a character with a computer who will find you, and sell you, any kind of ball-player you need — even a chimpanzee who can pass as a nose guard on goal line stands).

If you are not already a Fox fan, this book may make you one.

The Book: *Chitlin Strut (& Other Madrigals)* by William Price Fox, Peachtree Publishers. \$9.95.



Music City Birthday Card

This beautiful card is a gift in itself. A pink-toned scene of roses on a marble dresser is titled "A very happy birthday . . ."

Open the card and you get the rest of the message " . . . to one of the nicest people anyone could know! Many Happy Returns."

Okay, so Shakespeare could have come up with a wittier lyric. But . . .

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Will wonders never cease? A microchip inside the card creates the music, and the battery enables the card to be long-playing so you can show your friends your musical card.

Other occasions are available, too: Christmas, Get Well, Thinking Of You, Anniversary and Wedding.

Now, what songs do we get for these other occasions? It's not mentioned, but let's venture some guesses:

Christmas. *Jingle Bells* (as in cash registers?).

Get Well. *I'm Sick And Tired Of Being Sick and Tired*.

Thinking Of You. *Behind Closed Doors*.

Anniversary. *As Time Goes By*.

Wedding. *Fools Fall In Love*.

The Card: Musical Birthday Card. Available through Atlantic Gifts, 12555 Biscayne Blvd., Suite 809-E, North Miami, Florida 33181. \$4.50 (plus 50 cents for postage and handling). These cards are also available in selected local card shops.

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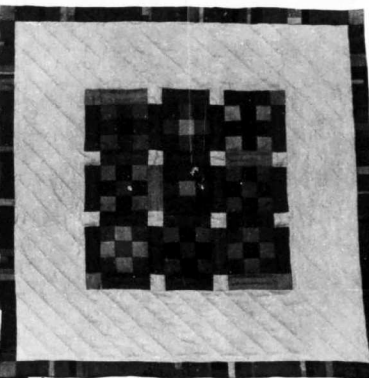
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APPLAUSE



Works in all mediums by Myles Maillie, on display at the Nashville Artists Guild Gallery in the Silver Dollar Saloon March 4-31.



Handmade quilts, on display at Designer Collections Gallery through March.



Minnie Pearl gives Roy Acuff a hug when the two team up for The Best of the Grand Ole Opry on PBS, March 10 at 7 p.m.

This section is not intended to be a complete listing of events in the Nashville area this month, for activities are often planned on a week-to-week basis. Some events that appear on these pages may have been cancelled after the magazine went to press. Dates and ticket prices are also subject to change without notice, so it's best to verify the information before making plans. This is a free listing. Notices of events may be placed by sending the information to the listings editor at *The Advantage Building*, 1719 West End, Nashville, Tenn. 37203, or calling 329-1973 during regular business hours. Deadline for all information is the 5th of each month, approximately 55 days in advance of issue date.

Events

Through March. Story hours with puppets. Story Room, children's department, Ben West Public Library, Eighth and Union. 10:30 a.m. Tues., Wed., Thurs. Free. 244-4700.

March 3. The Fall Creek Thaw. 15K (9.3 miles) plus a one-mile Family Fun Run. Fall Creek Falls State Park, Pikeville, Tennessee. 11 a.m. CST. Mail entries to Fall Creek Thaw, Race Director, P.O. Box 11241, Chattanooga, Tenn. 37401.

March 7-11. Lawn and Garden Show. Tennessee State Fairgrounds. Wedgewood at Rains. 255-6441.

March 11. Nashville Kennel Club Dog Show. Municipal Auditorium. 417 Fourth Ave. N. 8 a.m. 259-6217.

March 12. "Hart-Freeland-Roberts, Nashville's Oldest Architectural Firm: Tradition and Transition." Lecture by Alfred N. Raby. Paragraphs from Nashville History Lecture Series. Meeting room, Green Hills Library. 7:30 p.m. Free. 244-4700.

March 17-April 29. Photonone — the story of light-

wave communications. Exhibit at the Cumberland Museum and Science Center, 800 Ridley Blvd. 9:30 a.m.-5 p.m. Tues.-Sat., 12:30-5 p.m. Sun., closed Mon. and major holidays. Adults \$2.50, children 4-12 \$1.50, under 4 free. 259-6099.

March 20. Harlem Globetrotters. Municipal Auditorium. 417 Fourth Ave. N. 259-6217.

March 24. 11th Annual Point To Point Races. Hunter Pace Events, Steeplechase Events and Terrier Race. Panorama Farms, Carl Road. Franklin. Free, incl. general parking. Reserved parking \$25. Pig roast following events, \$15 adults, children 12 free. 1-790-0378.

March 24, 25. Nashville Flea Market. Tennessee State Fairgrounds. Wedgewood at Rains. 9 a.m.-6 p.m. Sat., 12-4 p.m. Sun. Free. 799-2912 or 799-0084.

April 7, 8. Nashville Cat Fanciers', CFF sanctioned cat show. Volunteer State Community College in Gallatin, Tenn. Purebred cats, kittens and household pets to be shown. 10 a.m.-4 p.m. 883-7131.

For update on current events at the Municipal Auditorium, call Information Hotline 259-6217.

Theatre/Dance

Through March. *No Time For Sergeants*. Barn Dinner Theatre. 8204 Hwy. 100. Dinner 6:15-7:15 p.m., showtime 7:45 p.m. Tues.-Sat. Adults \$16 (\$17 for musicals), children 12 and under \$10 (\$11). Call 646-3111 for Sunday matinee schedule.

Through March 2, 13-28. *The Wind in the Willows*, presented by the Nashville Academy Theatre, 724 Second Ave. N. 10 and 11:30 a.m. Mon.-Fri. 7 p.m. Thurs., March 15. Noon March 17. 254-6020.

March 2, 3. *Cinderella*, presented by The Harpeth Hall Middle School. Davis Auditorium, Harpeth Hall

School. 3801 Hobbs Rd. 7:30 p.m. 297-8578 or 297-9543.

March 3-18. *The Last Meeting of the Knights of the White Magnolia*. Circle Players. Andrew Johnson Theater, Tennessee Performing Arts Center. 505 Deaderick. 8 p.m. Thurs., Fri., Sat., 2:30 p.m. Sun. \$5 Thurs. and Sun., \$6 Fri. and Sat. 741-2787.

March 9, 10. Pennsylvania Ballet. Jackson Hall, Tennessee Performing Arts Center. 505 Deaderick. 741-2787.

March 24. National Theatre of the Deaf. Great Performances at Vanderbilt Series. Langford Auditorium. 2300 Garland Ave. 8 p.m. \$10, \$9, \$8. 322-2425.

March 28-31. *Beauty for Ashes*, an original musical by Nashvillians Chip Arnold and Bob and Merrill Farnsworth. Andrew Johnson Theater, Tennessee Performing Arts Center. 8 p.m., with a 2 p.m. matinee on Mar. 31. Tickets \$7, available through Ticketmaster starting Mar. 1.

March 29, 30, 31 and April 5, 6, 7. *Heaven Can Wait*. Pull Tight Players. Pull Tight Theater, 407 Main St., Franklin. 8 p.m. Adults \$3.50, students \$2.50. 794-1863 after 5 p.m.

April 3-8. *Camelot*. With Richard Harris as Arthur. Broadway Series. Jackson Hall, Tennessee Performing Arts Center. 505 Deaderick. \$24.50, \$25.50. 8 p.m. Tues.-Sat., 7 p.m. Sun., matinees 2 p.m. Sat.-Sun. 741-2787.

April 3-28. *Harvey*. Barn Dinner Theatre. 8204 Hwy. 100. Dinner 6:15-7:15 p.m., showtime 7:45 p.m. Tues.-Sat. Adults \$16 (\$17 for musicals), children 12 and under \$10 (\$11). Call 646-3111 for Sunday matinee schedule.

April 6. *Fiddler's Rock*. Directed by Frank Woodall. Vanderbilt University Theater. Neely Auditorium, Vanderbilt University. 8 p.m. \$3.50. 322-2404.

April 7. *The Importance of Being Earnest*, presented

Best of Live from the Grand Ole Opry



Thrill again to the encore performances of the great country-western artists Bill Monroe, Barbara Mandrell, Ernest Tubb, Larry Gatlin and the Gatlin Brothers Band, Porter Wagoner, Ronnie Milsap and, pictured above in an original rendering by WDCN artist Nell Fisher, Minnie Pearl and Roy Acuff, when Channel Eight brings you the **Best of Live from the Grand Ole Opry**. A highlight of this ninety-minute show is a tribute to the late Marty Robbins.

Saturday, March 10, 7:30 p.m.
Public Television
Channel Eight

WDCN

"Where television worth watching
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Cab Calloway performs with the Nashville Symphony when they present "Favorites from the '20s and '30s" March 2 and 3 at TPAC.

by Guthrie Theater. Great Performances at Vanderbilt Series. Langford Auditorium. 2300 Garland Ave. 8 p.m. \$14, \$12, \$10. 322-2425.

Music

March 1. Amy Grant in Concert. Grand Ole Opry House. Opryland Drive.

March 2, 3. "Favorites from the 20's and 30's." John Covelli, Guest Conductor. Cab Calloway, Special Guest. Nashville Symphony. Andrew Jackson Hall, Tennessee Performing Arts Center. 505 Deaderick. \$12, \$10, \$8, \$6. 8 p.m. 741-2787.

March 4, 5, 6. Gospel Music Showcase. Sponsored by the Gospel Music Association. \$5 each night. Jackson Hall, Tennessee Performing Arts Center. 505 Deaderick. 741-2787.

March 5. "Company" Concert. 7:30 p.m. Massey Auditorium, Belmont College.

March 7. The 15th Annual Dove Awards. Telecast from the Tennessee Performing Arts Center. 8 p.m. \$40 per person (includes buffet dinner before show). Tickets available at the Radisson Hotel. 242-0303 for more information.

March 11. Nashville Youth Symphony Concert. Blair Recital Hall. 2400 Blakemore. 7:30 p.m. \$2 adults, \$1 students, senior citizens. 327-3680.

March 11. Verdi's *La Traviata* in English by The Goldovsky Grand Opera Theater. Nashville Community Concerts. War Memorial Auditorium. 3 p.m. 383-7494.

March 12. Concert by Knox College Choir of Galesburg, Illinois. Wightman Chapel, Scarritt College, 8 p.m. No admission. Call 327-2700, ext. 511, for further information.

March 13. Tom Jones in Concert. Sound Seventy Productions. Grand Ole Opry House. Opryland Drive. 889-7502.

March 15, 16, 17. Christian Badea. Conductor, concertmaster, guest soloist. Nashville Symphony. Andrew Jackson Hall, Tennessee Performing Arts Center. 505 Deaderick. 8 p.m. 741-2787.

March 16. Spring tour concert by the Scarritt College Singers under the direction of Sandra Willetts. Wightman Chapel, Scarritt College. 8 p.m. No admission. Call 327-2700, ext. 511, for further information.

March 18. Blair Woods Quintet. Sunday Afternoon Concert Series. Blair Recital Hall. 2400 Blakemore. 2:30 p.m. Adults \$4, students \$2. 327-3680.

March 20. Vanderbilt Concert Band. Blair Recital Hall. 2400 Blakemore. 329-2620.

March 23. Jazz Writer's Night III. Friday Night Concert Series. Blair Recital Hall. 2400 Blakemore. 8 p.m. Adults \$4, students \$2. 327-3680.

March 23. Concert by Steve Kimbrough. Polk Theater, Tennessee Performing Arts Center. 505

Deaderick. 8 p.m. Admission. Call 327-2700, ext. 521, for further information.

March 24. The Pied Piper Concerts. Nashville Symphony Orchestra. Tennessee Performing Arts Center. 505 Deaderick. 10 a.m., 2:30 p.m. 741-2787.

March 25. Recital by Philip Johnson. Wightman Chapel, Scarritt College. 4 p.m. No admission. Call 327-2700, ext. 511, for further information.

March 25. Chorale Concert. Belmont College School of Music. 10 a.m. Harton Concert Hall, Massey Auditorium, Belmont College. For information, call 385-6408.

March 26. Vanderbilt Orchestra. Blair Recital Hall. 2400 Blakemore. 8 p.m. Free. 327-3680.

March 26. Recital by Beverly Clement. Wightman Chapel, Scarritt College. 8 p.m. No admission. Call 327-2700, ext. 511, for further information.

March 26. Belmont Band Concert. 7:30 p.m. Massey Auditorium, Belmont College. Admission free.

March 27. Faculty Recital featuring Lyn and Larry Schenbeck. 7:30 p.m. Harton Concert Hall, Massey Fine Arts Center, Belmont College. Admission free.

March 27, 28, 29. Young People's Concerts. Nashville Symphony Orchestra. Tennessee Performing Arts Center. 505 Deaderick. 10 and 11:15 a.m. 741-2787.

March 29. Faculty Recital with Keith Moore, baritone. 7:30 p.m. Harton Concert Hall, Massey Fine Arts Center, Belmont College. Free.

March 30. Maurice Clerc, organist from Dijon, France. First Presbyterian Church. For recital time, call 327-2700, ext. 511.

April 6. The Blair Quartet. Friday Night Concert Series. Blair Recital Hall. 2400 Blakemore. 8 p.m. Adults \$4, students and senior citizens \$2. 327-3680.

Grand Ole Opry. A live country music radio stage show presented every Friday, Saturday and Sunday at the Grand Ole Opry, Opryland. Performances are at 3, 6:30 and 9:30 p.m. Fri. and Sat. and 3 p.m. on Sun. Tickets are \$9 reserved seats and \$7 general admission for evening shows and \$7 reserved seats and \$5 general admission for matinees. For information and reservations call 889-3060.

Art

Through March 8. Oils by Lassie McDonald Crowder. University Club. 2402 Garland Ave. 11 a.m.-7 p.m. Mon.-Fri. Free. 327-4371.

Through March 11. Exhibition of works by students who attended the Sixth Cumberland Valley Photographic Workshop. Cheekwood Fine Arts Center. Forrest Park Drive. 9 a.m.-5 p.m., Tues.-Sat., 1-5 p.m. Sun. Adults \$2.50, students 7-17 \$1, under 7 free. 352-8632.

Through March 16. Oils by Greek painter P.G. Esders. Pickering Galleries. 1810 Hayes. 10 a.m.-5:30 p.m. Mon.-Sat., 1-5 p.m. Sun. 327-2556.

Through March 18. 30-year retrospective of Ida Kohlmeier, southern artist who uses abstract symbolism. 60 paintings and drawings. Cheekwood Fine Arts Center. Forrest Park Drive. 9 a.m.-5 p.m., Tues.-Sat., 1-5 p.m. Sun. Adults \$2.50, students 7-17 \$1, under 7 free. 352-8632.

Through March 26. Old Master Prints from the 15th and 16th centuries. Cheekwood Fine Arts Center. Forrest Park Drive. 9 a.m.-5 p.m., Tues.-Sat., 1-5 p.m. Sun. Adults \$2.50, students 7-17 \$1, under 7 free. 352-8632.

March 28. "Perspectives on Women in Science." Lecture by Professor Lynn Joy. Women's Center. 7-8:30 p.m. 322-4843.

Through March 29. Photography by Kathryn Horn-Biferie. MTSU Photographic Gallery, Learning Resources Center, Middle Tennessee State University. Murfreesboro, Tennessee. 8 a.m.-4:30 p.m. Mon.-Fri., 8 a.m.-12 p.m. Sat., 6-10 p.m. Sun.

Through March. Juried show featuring craftspeople

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from throughout the U.S. Art Barn Gallery, Middle Tennessee State University, Murfreesboro. 8 a.m.-4:30 p.m. Mon.-Fri., 2-5 p.m. Sat. and Sun. Free. 1-898-2455.

Through March. Group show featuring prints. Focus on etchings and mezzo tints. Cumberland Gallery, 2213 Bandywood. 10 a.m.-5 p.m. Mon.-Sat. 297-0296.

Through March. Handmade quilts. Designer Collections Gallery, 3001 West End Ave. Mon.-Sat. 10 a.m.-5:30 p.m. Free. 327-3616.

Through March. Oil paintings by Kenneth Kinsley. Marnie Sheridan Gallery, Harpeth Hall School, 3801 Hobbs Rd. 8 a.m.-4 p.m. weekdays. 297-9586.

Through March. Nashville Photography Club. Mills Book Store, 1817 21st Ave. S. 9 a.m.-8:30 p.m. Mon.-Fri., 9 a.m.-6 p.m. Sat., 12:30-5:30 p.m. Sun. 383-5520.

Through March. Wearable Art. Nashville Artists Guild Gallery, Second and Broadway (in the old Silver Dollar Saloon). Wed.-Sat. Noon-4 p.m., Sun. 1-4 p.m. Free. 242-5002.

Through March. Paintings by Paul Harmon. Patrick Wilson Library, Montgomery Bell Academy, 4001 Harding Road. 8 a.m.-3 p.m. weekdays. 298-5514.

Through April. One man show by Rip Tragle. Assorted subjects. Mills Book Store, 1817 21st Ave. S. 9 a.m.-8:30 p.m. Mon.-Fri., 9 a.m.-6 p.m. Sat., 12:30-5:30 p.m. Sun. 383-5520.

Through April. Oils and watercolors by Carl Sublett. 25-year retrospective. Tennessee State Museum, 505 Deaderick. 10 a.m.-5 p.m. Mon.-Sat., 1-5 p.m. Sun. Free. 741-2692.

March 4-25. Paintings by Cynthia Garrard. Centen-



Ingrid Bergman's career is chronicled on Channel 8, March 7 at 9 p.m.

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nial Art Center. Centennial Park. West End at 25th. 9 a.m.-5 p.m. Mon.-Fri. 259-6399.

March 4-28. Michael McBride: "Cotton Fields to City Streets." Works in sepia and oil. Tennessee Art League, 3011 Poston Ave. 12-4 p.m. Tues.-Sun. 298-4072. Opening reception March 4, 1-4 p.m.

March 4-31. "Martin, Malcolm and More." Miles M. Maillie. Acrylics, collages, and wearable art. Nashville Artists Guild Gallery. Silver Dollar Saloon. Second and Broad. 1-4 Sun., 12-4 p.m. Wed.-Sat. 242-5002.

March 4-31. Pen and Ink drawings by Mike Perry. Centennial Arts Activity Center. Centennial Park. West End at 25th. 9 a.m.-9 p.m. Mon.-Thurs., 9 a.m.-5 p.m. Fri. 259-6399.

March 5-23. Mixed Media by Mary Loston. Margaret Fort Trahern Gallery, Austin Peay State University. Clarksville. 8 a.m.-4 p.m. Mon.-Fri. Free. 1-648-7333.

March 6-29. Channel 8 Action Auction Show. All galleries. The Parthenon. Centennial Park. West End at 25th. 9:30 a.m.-4:30 p.m. Tues.-Sat., 1-4:30 p.m. Sun. Donations of \$1 for adults and 50 cents for children.

March 9-April 26. Oils by Lenore Littenhaus. University Club. 2402 Garland Ave. 11 a.m.-7 p.m. Mon.-Fri. Free. 327-4371.

March 24-May 6. Dale Leys. Drawings from 1975-1983 in conte, pastels, silverpoint and watercolor mixed with gesso on paper and masonite. Cheekwood Fine Arts center. Forrest Park Drive. Tues.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission \$2.50 adults, \$1 children, children under 7 free. 352-8632.

March 24-June 3. The Biblical Paintings of J. James Tissot. 64 paintings from the 19th Century artist's last body of work (1896-1902). Cheekwood Fine Arts Center. Forrest Park Drive. 9 a.m.-5 p.m. Tues.-Sat., 1-5 p.m. Sun. \$2.50 adults, \$1 children, under 7 free.

March 31-April. Painted constructions by Robert Quijada. Cumberland Gallery. 2213 Bandywood. 10 a.m.-5 p.m. Mon.-Sat. 297-0296.

Film

Children's Films. Story Room, children's department, Ben West Public Library. Eighth and Union. 2 p.m. Free. 244-4700.

Lunchtime Film Schedule. Auditorium. Ben West Public Library. Eighth and Union. Noon. Free. 244-4700.

March 7. *Countdown.*

March 14. *Death in the Morning.*

March 21. *Distant Voices.*

Sarratt Student Center Film Schedule. Sarratt Cinema, Vanderbilt University campus. \$2. 322-2525.

March 11, 12. *King of Hearts.* Dir. Philippe De Broca. 7:30 & 9:26.

March 13. *In For Treatment.* Dir. Erik van Zuylen, Maria Kok. 7:30 & 9:20.

March 16, 17. *Pirates of Penzance.* Dir. Wilford Leach. 7:30 & 10:08.

March 16, 17. *Return of the Secaucus Seven.* Dir. John Sayles. Midnight.

March 18. *The Wild Bunch.* Dir. Sam Peckinpah. 7:30 & 10:08.

March 19. *Straw Dogs.* Dir. Sam Peckinpah. 7:30 & 9:43.

March 20. *King Lear.* Dir. Peter Brook. 7:30 & 9:59.

March 23, 24. *Daniel.* Dir. Sidney Lumet. 7:30 & 9:55.

March 25, 26. *Heart Like a Wheel.* Dir. Jonathan Kaplan. 7:30 & 9:35.

March 27. *Two Stories of Nadine Gordimer:* "A Chip of Glass Ruby" and "City Lovers." 7:30 & 10:15.

March 30, 31. *Cross Creek.* Dir. Martin Ritt. 7:30 & 9:52.

April 1, 2. *War of the Worlds.* Dir. Byron Haskin. 7:30. *The Day the Earth Stood Still.* Dir. Robert Wise. 9:05.

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April 3. *Night Fall of Rain*. Dir. Lina Wertmüller. 7:30 & 9:29.

April 6. *7. Educating Rita*. Dir. Lewis Gilbert. 7:30 & 9:39.

April 8. *The Waverers: Wasn't That a Time*. Dir. Jim Brown. 7:30 & 9:03.

April 10. An Evening of Independent Film: *One Way Boogie Woogie* by James Benning, *Divine Wedding* by Daina Drumens, *Scratch Man 82* by Heather McAdams, and a selection of films by Len Lye. 8 p.m. only.

Nashville Film Society-Serratt Student Center Film Schedule. Serratt Cinema, Vanderbilt University campus. \$2. 322-2525.

March 14. *Danton*. Dir. Andrzej. 7:30 & 10:01.

March 21. *Tender Mercies*. Dir. Bruce Beresford. 7:30 and 9:18.

March 28. *Starstruck*. Dir. Gillian Armstrong. 7:30 & 9:20.

April 4. *Experience Preferred But Not Essential*. Dir. Peter Duffell. 7:30 & 9:05.

March 24. *Europe's Teacup Countries*. Film series sponsored by Geographic Society and Dury's with personal narration by Frank Klicar. Polk Theater, Tennessee Performing Arts Center. 505 Deaderick. 3:30 and 8 p.m. \$3.50 and \$4.50. 741-2782.

Museums

Chickwood Botanical Gardens and Fine Arts Center. 60-room Georgian mansion houses permanent art collection and temporary exhibits; Botanic Hall features conservational and horticultural exhibits; Botanic Gardens have some of the finest boxwoods in America. Forrest Park Drive off Page Road. 9 a.m.-5 p.m. Tues.-Sat., 1-5 p.m. Sun. adults \$2.50, students 7-17 \$1, under 7 free. 352-5310.

Country Music Hall of Fame and Museum. Costumes, personal memorabilia, sight and sound displays. Country Music Library and Media Center. 4 Music

Square East. 9 a.m.-5 p.m. daily. Adults \$3.75; children 6-11 \$1.25; under 6 free; group rates available for 15 or more. 256-1639.

Cumberland Museum and Science Center. Animal exhibits, daily live animal demonstrations, multimedia shows, planetarium and laser/vision shows, new "Curiosity Corner," a natural history and science area for young children. 800 Ridley Blvd. 9:30 a.m.-5 p.m. Tues.-Sat.; 12:30-5 p.m. Sun.; closed Mon. and major holidays. Adults \$2.50, children 4-12 \$1.50, under 4 free. Laser/vision — adults \$2.50, children \$1.50. Planetarium — \$1.50. 259-6382 for Museum schedule. 259-6383 for Laser/vision and Planetarium schedules.

Museum of Tobacco Art and History. Traces history of tobacco, extensive pipe collection, tobacco containers dating from 17th century to present, early tobacco advertising, tobacco store figures. Eighth Ave. N. and Harrison. 10 a.m.-4 p.m. Mon.-Sat., 12-4 p.m. Sun. Closed major holidays. Free. 242-9218.

The Parthenon. Exact sandstone reproduction of the original Greek temple houses statuary, permanent art collection, temporary exhibits. Centennial Park, West End at 25th. 9 a.m.-4:30 p.m. Tues.-Sat., 1-4:30 p.m. Sun., closed Mon. Donations suggested, adults \$1; children 50 cents. 259-6358.

Ryman Auditorium and Museum. Home of the Grand Ole Opry from 1941-1974; built in 1891 as the Union Gospel Tabernacle for religious revivals. 116 Opry Place. 8:30 a.m.-4:30 p.m. daily. Adults \$1; children 12-50 cents; under 6 free. 749-1445.

Tennessee State Museum. James K. Polk Cultural Center. 505 Deaderick. Exhibits on early days of man in Tennessee. Military branch in War Memorial Building, Seventh and Union. 10 a.m.-5 p.m. Mon.-Sat.; 1-5 p.m. Sun. Free. 741-2692.

Upper Room Chapel and Museum. Woodcarving copy of Leonardo da Vinci's "Last Supper" in chapel; stained glass window depicts events of Pentecost; museum contains extensive collection of religious art objects. 1908 Grand Ave. 8 a.m.-4:30 p.m. daily. Guided tours. Free. 327-2700.

Attractions

Belle Carol Riverboat Cruises. Spring cruises on the Cumberland River. Sightseeing cruises leave from the downtown dock next to Fort Nashboro at 2:30 p.m. on Fridays, Saturdays, & Sundays. Tickets \$6.50 adults, \$3.50 children under 12. Weekend/entertainment cruises leave at 6 p.m. and 8:30 p.m. from the downtown dock. By reservation. Two hours in length with southern-style buffet dinner. Call for ticket prices. 356-4120.

Belle Meade Mansion. Built in 1853 on first Thoroughbred breeding farm in America. Harding (U.S. 70 S.) at Leake. 9 a.m.-5 p.m. Mon.-Sat., 1-5 p.m. Sun. Adults \$2.50; students 13-18 \$2; 6-12 \$1. 352-7350.

Belmont Mansion. Built in 1850 as an elegant residence in Italianate style. Belmont College campus. 10 a.m.-4 p.m. Tues.-Sat. Adults \$2; children 6-12 50 cents. 383-7001, ext. 370.

Fort Nashborough. Replica of Nashville's first settlement. 170 First Ave. N. 9 a.m.-4 p.m. Tues.-Sat., closed Sun.-Mon. and legal holidays. 25 cents; school groups free with reservations. 255-8192.

The Hermitage. Home of President Andrew Jackson. U.S. 70, 12 miles from downtown Nashville. 9 a.m.-5 p.m. daily, closed Christmas Day. Adults \$3, children 6-13 \$1, under 6 free. Group rates available upon request. 889-2941.

Old City Cemetery. Burial place of some of the most notable people in Nashville's history. 1001 Fourth Ave. S. 8 a.m.-5 p.m. daily. Free. 259-5027.

Sam Davis Home. Antebellum plantation-style house, built in 1810 on 168 acres of farmland. Starting Mar. 1, open Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission \$1.50 adult, 75 cents for children under 11. Group rates available. 1-459-2341.



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State Capitol. Designed by William Strickland and built 1845-1859. Capitol Blvd. 9 a.m.-3 p.m. daily, guided tours every hour on the hour. Free. 741-3211.

Travellers' Rest. Home of Judge John Overton, President Andrew Jackson's close friend and law partner, built in 1799. Farrell Pkwy. off Franklin Road. 9 a.m.-4 p.m. Mon.-Sat., 1-4 p.m. Sun. Adults \$2, children 6-12 50 cents, under 6 free. Group rates available. 832-2962.

Warner Park Nature Center. Activities for children and adults, including guided and self-guided nature hikes, astronomy classes, slide shows on nature topics, nature seminars. Hwy. 100 at Old Hickory Blvd. Call 352-6299 for schedule of activities.



Daniel Travanti, Hill Street Blues' Captain Furillo, hosts Old Enough to Do Time on PBS March 29 at 9 p.m.

The Best of PBS

Programming Highlights on WDCN, Channel 8.

Wednesday, March 7, 9 p.m. Ingrid. A moving documentary about Ingrid Bergman, one of the screen's most extraordinary actresses. Her career, artistry and personal life are examined through film clips and interviews with Anthony Quinn, Jose Ferrer, Colleen Dewhurst, Angela Lansbury and Liv Ullman. 90 minutes.

Saturday, March 10, 7 p.m. Best of Live from the Grand Ole Opry. The curtain rises on Nashville's finest country/western performers, with highlights from previous public television LIVE FROM THE GRAND OLE OPRY shows. Encore performances include Bill Monroe, Barbara Mandrell, Ernest Tubb, Roy Acuff, Larry Gatlin and the Gatlin Brothers Band, Porter Wagoner and Ronnie Milsap, along with a special tribute to the late Marty Robbins. 90 minutes.

Monday, March 12, 8 p.m. Purlie. Set on a Georgia plantation, this Tony Award-winning Broadway musical, based on the play *Purlie Victorious* by Ossie Davis, has been revived with three outstanding stars. Melba Moore re-creates her Tony Award-winning role as Lutiebelle, with Robert Guillaume as Purlie and Sherman Hemsley as Gitlow. Three hours.

Tuesday, March 13, 7 p.m. The Hindenburg: Ship of Doom. This is a stunning dramatization that chronicles the people, events and circumstances of the most shocking air disaster of the 20th century. Dramatic re-enactments are woven with actual historical footage to re-create the events of May 6, 1937, in Lakehurst, N.J. 35 minutes.

Wednesday, March 29, 9 p.m. Old Enough To Do Time. Daniel J. Travanti, Captain Furillo on NBC's "Hill Street Blues," hosts this in-depth look at the impact of "get-tough" juvenile justice policies in the U.S. One hour.

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JOAN LESLIE Focus 84

Spring Sculpture: The Chemise Silhouette in New Shapes

Taking a geometric direction, by way of crisp layers and bright contrast. At left, a crop top over a double skirt, \$220. At right, a three-quarter sleeve dress with removable apron, \$240. In navy and white poplin, sizes 4-14.



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FASHION FORUM

Spring Fashion Fever

by Marsha Blackburn
Photography by Mark Tucker

It starts out as a twitch, an itch, then a rash. And it doesn't end there. Suddenly you want to shop. Everything in the store looks fresh, exciting. You're drawn to clothing racks, you end up in countless dressing rooms, and charge cards pop automatically out of your wallet. Relax. If a young man's fancy turns to love in the spring, the object of his affection usually has a fancy of her own — clothing.

(continued on page 28)

Accessories add a touch of spring:

Hers: Hand-knitted cotton sweater with slanted silk ribbon striping by Betsy McKnight (\$265); shell necklace (\$34) and "melon" earrings (\$20) by M. E. Stewart; all from My Friend's Place. Butterfly bracelet by Wendy Gell (\$200), from Extras. Pink straw tricorne hat with grosgrain ribbon (\$35), from McHenry's.

His: Steel blue silk blazer by Oritsky (\$250); Reece of New Haven madras tie (\$12.50); Gitman Bros. classic white oxford shirt (\$35); all at Turnbull's. Handwoven panama hat from Ecuador (\$150), from Scarlet Begonia.





C. Christie's Clothes



Career clothing.

Hers: Grey/white/black window-pane plaid suit by Sterling Cooper (\$119.99), Michelle Stewart linen and lace blouse (\$48); white earrings (\$6); white straw hat with black accents (\$25); Borenstein two-piece linen suit (\$238); peach oxford-cloth blouse by Creighton (\$46); Geiger hat (\$54); Johnston and Murphy shoes (\$121); all from C. Christie's. Floral bowtie from Accent Designs.

His: All-silk mauve-tan sportcoat by Southwick (\$240), teamed with Southwick's summer-weight tan wool gaberdine slacks (\$90); pink oxford-cloth button-down by Troy (\$32) with Talbot's rose silk tie striped with black and tan (\$24.50); all at The Oxford Shop. Johnston & Murphy shoes (\$160).



Mark Tucker — Photography
Ann Cox — Food Styling
Chuck Rapp — Hair Styling
Bobby Archey — Make-up
Marsha Blackburn — Fashion
Coordination

Models: Nise Levy, Ed Stewart,
Carrie Foster

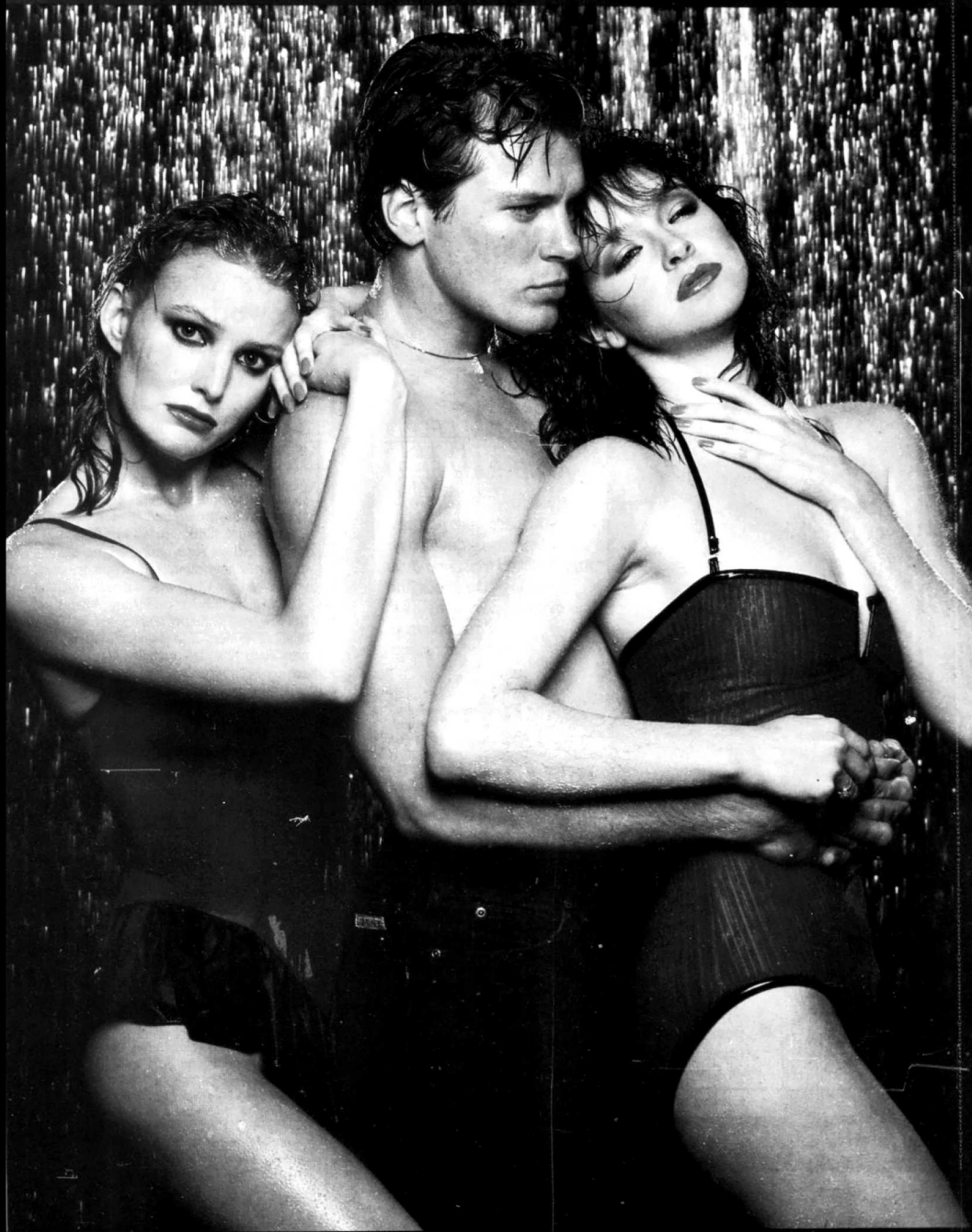
Just for fun.

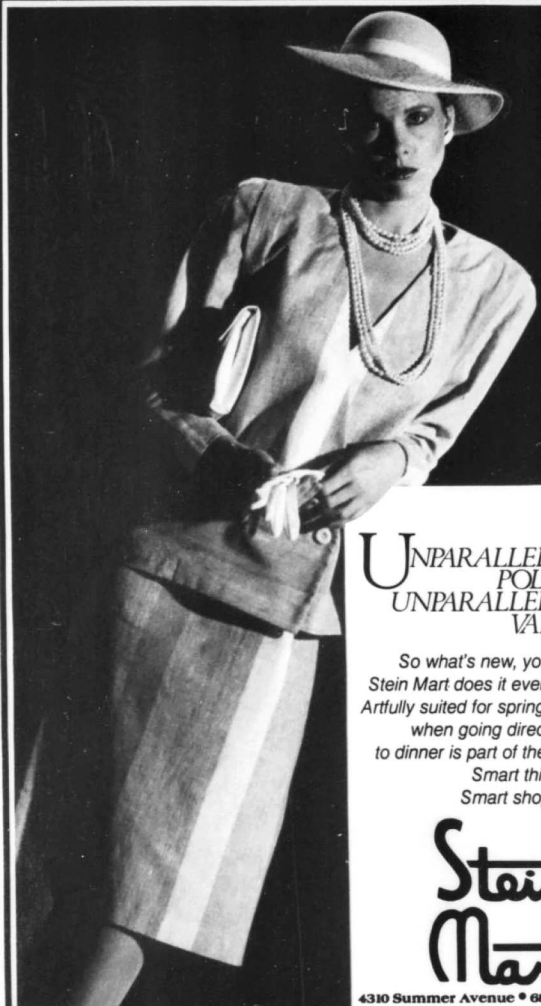
Hers: Norma Kamali's stylish white T with padded shoulders, teamed with her full, suspended jumper skirt (\$96); turquoise and silver necklace by Eva Graham (\$37); M. E. Stewart turquoise earrings (\$6); all from My Friend's Place. Calvin Klein's loose linen pants, vest, shirt priced separately (\$110-\$160); Jill Stewart white leather belt (\$50); Shoe Biz sandals (\$25); all at Jamie.

His: Sea island knit shirt (\$48.50), layered under striped cotton sportshirt (\$45); cotton Fair Isle sweater (\$125); silk slacks (\$110); all from Taylor-Armistead.

The wet look.

Turquoise suit with floppy black ruffle and high-cut legs by LaBlanca (\$42), from Coco. Red ribbed suit with black leather trim by Diva (\$60), at Apropos. His jeans by Calvin Klein (\$32), from Cain-Sloan.





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FASHION FORUM

(continued from page 23)

Spring brings new looks, fabrics and color combinations. That's the fun part of fashion — the part that, regardless of our feelings toward change, we really enjoy. This spring season brings a crisp, fresh look, balanced between traditional styles and short-lived fads.

Texture is the big news in fabrics: nubby silk tweeds, heavy linens, and crinkly cottons. Naturals far outweigh synthetics — the more natural-looking, the better.

Hemlines come wherever they work best with the outfit.

Color is changing. Black is still an important base color. Grey, taupe and khaki shades work wonderfully with prominent paler colors. The jeweled shades — sapphire, emerald, amethyst — appear as do brown and russet.

The entire silhouette is longer and leaner. Jackets show more length, coat dressing is abundant, and hemlines come wherever they work best with the outfit.

Accessory news includes big, beautiful faux pearls, gemstones and crystal beading worked into wonderful artwork necklaces, bracelets or belts. Reptile and leather belts worn wide at the waist or narrower and dropped to the hipline are good finishing touches. Hats in colorful straws, netting, linens and silks are fun seasonal toppers for day and evening wear.

For evening wear, hints of bareness: the bare shoulder, back or midriff in sheer gauze or body skimming fabrics balanced with the highest of heels.

The spring message is clear: Body — skimming clothes, long, lean lines, shorter hair, lighter make-up. The starting place is a body in great physical shape, clear skin and good hair. What once was considered the accessory is now the basis for developing an image of polish and refinement.

N!

On the Cover — an evening out:

Hers: Layers of white linen and petit point lace with dainty puffed sleeves by Albert Capraro (\$338); crystal heart cascading earrings (\$32); Yves St. Laurent satin pumps (\$115); all from Gus Meyer. Hand-beaded and sequined silk chemise (\$1,250) from Lillie Rubin.

His: English suspender trouser in cream wool gaberdine by Garrick Anderson (\$195); blue broadcloth shirt (\$48); silk foulard tie (\$37.50); Garrick Anderson's kid-trimmed suspenders (\$40), all from Taylor Armistead.

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TRAVEL

Boom Time for Nashville's Riviera

Taking advantage of nature's gifts,
the northwest gulf coast area of Florida grows with style

by Gerry Wood

The northwestern gulf coast of Florida has become Nashville's Riviera.

A few differences are immediately obvious, of course. The Florida gulf waters are closer to Nashville than the Riviera is to Paris. The wine is better, and cheaper, on the Mediterranean. The cost of flying is less from Nashville to the blue water than it is from Paris to the south coast (thanks to Eastern Airlines and some special fly/drive fares). The food is better on the Mediterranean. The food is less expensive on the "Nashville Coast."

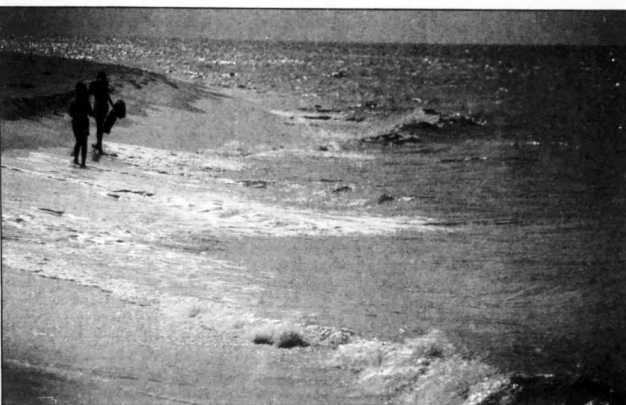
The accent is more pleasing on the Riviera. The year-round weather is better on the Florida gulf. The gambling is superior on the Riviera. It's non-existent on the gulf.

Finally, and very important to sports-loving and beach-loving natives of Paris and Nashville, the golf courses and beaches are much better on the Florida gulf than they are on the Riviera. Since this area of Florida has become perhaps the top vacation destination of Nashville, we plan to spotlight it frequently in *NASHVILLE!*

An Eastern Airlines Writers Tour of Northwest Florida and Southwest Alabama brought together a motley assemblage of literary greats (or hacklike junketeers, depending on how you look at it) at an Atlanta assembling point: an Eastern hospitality suite at the Atlanta airport which is a watering hole for the trip between death and the Pearly Gates — you must change at Atlanta to get there.

The writers met each other over drinks. Dan Gleason, the guru of the trip, introduced himself then did the honors for the seven writers, including the Gamboling Gourmet.

Quickly, the cast of characters for this week on the run through golf and gulf resorts: William Price Fox — the famed Southern novelist and now distinguished professor of writing at the University of South Carolina (see *Sharps & Flats*, this issue). William Brashler, a great novelist and Chicago freelance writer who is one of



Beautiful beaches rim Florida's northwest coast.

the quickest wits you'll ever have the fortune to run into. Guy Lemieux and Claude Bedard, our Canadian compatriots from the *Montreal Journal* and the *Journal de Quebec*. And a fellow from New Orleans that displayed all of the charms of a vampire, earning him the appellation of "The Count." And, the mild-mannered, ever-alert food and travel scribe, the Gamboling Gourmet.

We departed Atlanta for our first overnight stop — Pensacola. The Eastern jet put us down gently in Pensacola in time to check into the Perdido Bay Resort and head for a night on the town in Pensacola's historic district, the great Seville Quarter. It has the feel and fun of what Underground Atlanta used to be, and, hopefully, what the new Beale Street area in Memphis will be. Restaurants, bars and boutiques make the Seville Quarter a diamond in the night. For good food, try Apple Annie's Courtyard. Don't miss it if you're in the area.

The travel writers awoke to a breakfast of eggs and grits at the Perdido Bay Resort. Our two French Canadian members had their first encounter with grits. "What are these for?" they asked.

"They're for eating," advised the good Doctor William Price Fox, an expert on

grits and anything else Southern.

The French contingent tried the grits and politely offered the opinion that this particular food item should not be entered onto menus in either Canada or France. Fox suggested they adorn their grits with butter, salt, pepper, Tabasco or anything else that makes it work, but we had quickly reached an impasse in introducing grits to the French Canadian palate.

However, it did enter the vocabulary of Guy Lemieux who would pepper our trip with periodic exclamations of a French-accented, "Well, kees mah greets." That was the moment that the travel writers started feeling cosmopolitan.

It was only appropriate and justifiably ironic that the first major inspection stop of the Writers Tour of the Northwest Florida Area would be in Alabama. Point Clear to be exact. And it was well worth the diversion. We stayed at the magnificent Grand Hotel that Marriott has pumped some much needed, and well-deserved, money into. The Grand deserves its name, having survived two serious fires since being born in 1847 — and it has one of the most beautiful multi-fireplace lobbies I've ever enjoyed.

Golf — 27 beautiful holes set with

skyscraper pine trees, white sandtraps and enough doglegs to make a cat uneasy — is only one of the diversions. Fishing fans will want to plop a line into the water off the pier. Tackle and bait is available. Tennis devotees will find some nice courts and a good pro. And there are sailboats for rent.

The food at the Grand is great. Eating dinner is a formal affair, so gentlemen should remember to wear a coat and tie. There's a beach for swimming and paths for jogging or hiking — and there's a dock for boats, one of which took us out for a sunset yacht cruise of Mobile Bay.

After a huge breakfast at the Grand the next morning, we headed back to the Perdido Bay Resort for a day of golf, tennis, fishing, boating and lying out on a fine white sand beach. Perdido Bay's owners told us of the great plans for the resort that left us singing "Oh, My Perdido" for the rest of the trip (lyrics by William Brashler; music by Webber and Rice; published by Marty-the-Clutch Music Co.). The golf course was being prepared for the championship Pensacola Open tournament. The rooms were just average, but the Perdido perfectionists insured us that they planned to get to work on them first thing the next morning.

The next morning before the workmen came, we piled into the Florida Rent-A-Car van (this company offers good service and good rates, and I'd recommend it) and

aimed toward the Greater Fort Walton Beach area, about 45 miles east.

Our next base turned out to be the beautiful Shoreline Towers complex in Destin. It's a swank resort on the sugar-white beaches of the Gulf of Mexico on Holiday Isle in Destin. All of the two and three bedroom condominiums feature private balconies, huge living rooms, modern kitchens and panoramic views of the waters.

Here's our Best Bet Bargain. Negotiate for one of these condos, especially in the off-season (fall and winter). The rates are so low after September, because most travelers tend to think that this area dries up after fall. Actually, it's just beginning to come alive in the fall and winter. Do you want to stroll on the beach while avoiding 23,749 humans? Or would you rather take a silent stroll by yourself or with a loved one and encounter only a few other people? You'd be surprised at how little you'd have to pay to land one of these super-condos at Shoreline Towers (and other similar spots) for a few days, or a week or month in the off-season.

Destin is also the home of what should become one of the most dramatically beautiful condominiums in America — the Edgewater Beach. Soaring terraced balconies, three levels of swimming pools and large well-designed rooms will make the Edgewater a showplace that blends

perfectly with the beautiful strip of white beach.

Located 443 miles from Nashville, Destin is an easy drive and an easier flight. The beautiful sugar white sand beaches make Daytona look like chopped liver. Another quality resort is Seascape, offering 18 challenging holes of golf, lighted tennis courts, restaurants, lounges, fishing, steam, sauna, bicycles and a beach club. Accommodations include lagoon villas, tennis village and fairway garden villas. Pick your sport, walk out your back door and do it. The golf course is a beauty. Seascape Resort and Conference Center is located on Florida's panhandle on the Gulf of Mexico.

Destin is blessed with impressive places to stay and play. One of the best is the Sandestin Beach Resort. These places look like they were designed in heaven — plenty of trees, water and a lot of sun. The Sandestin Beach Resort offers golf, tennis, a beach and some fine dining.

It's a boom economy, hot and on the rise, rimming the northwest gulf coast. New buildings are going up, existing structures are being modified and expanded. There's a new 400-unit Sandestin Beach Hilton Hotel slated for a January 1985 opening. The blueprints look spectacular. The Ramada Inn of Fort Walton Beach justifies its location on Miracle Strip East

(continued on page 70)

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ARTS

Dramatic Exit

A weekend get-away mostly for the sake of culture.

by Grace Renshaw

Driving the three hours north to Louisville is particularly pleasant during the six months when the world is dark at 4:30 p.m. in Nashville. The changeover into Eastern time miraculously delays sunset for an hour — making an evening drive for a Louisville weekend an easier undertaking.

But there's a much better reason to get out of Nashville for the weekend than a later sunset. The Actors Theatre of Louisville (ATL) runs its Eighth Annual Humana Festival of New American Plays through March.

You aren't invited to the kick-off when the artsy press and representatives from various cable networks and film companies all over the world come to spend a weekend watching the premieres and rubbing elbows with each other. But for most of March, the plays are open to the public. Most of the seats are sold by subscription, but if you call ahead during the week prior to the weekend you want to take the trip, you have an excellent chance of securing seats that either haven't been sold or have turned up as cancellations. If you can get tickets, a chance to see an Actors Theatre production is well worth the drive to Louisville.

The Actors Theatre has been in existence for 20 years now, but it started attracting national attention in 1976 when the theatre's producing director, Jon Jory, began actively soliciting new works, many by writers whose pieces had never been staged before. Texas playwright D.L. Coburn's *The Gin Game* premiered that year at Actors and went on to win a Pulitzer Prize. Since then such notable works as John Pielmeier's *Agnes of God*, which went from ATL to Broadway, Beth Henley's *Crimes of the Heart*, and Marsha Norman's *Getting Out* have premiered there. And since 1980, the theatre company has also offered a premiering of short plays in the fall. Last November's gathering of arts press and film execs was a sort of theatrical marathon — 22 short plays, most of them one-acts, premiered over a single weekend.

When it began in 1963, Actors Theatre was housed in a downtown loft. Since then, the company has moved twice; it is now permanently housed in a converted Vic-



Above: Susan Kingsley, Leo Burmester and Lynn Cohen in the 1977 ATL premiere of Marsha Norman's *Getting Out*. Below: Lee Ann Fahey, Kathy Bates and Susan Kingsley in the 1979 premiere of Beth Henley's *Crimes of the Heart*.



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torian warehouse on Main Street (about a block from the Ohio River), and has expanded to two facilities — the Pamela Brown Auditorium on the main floor, which seats 637, and the more intimate 159-seat Victor Jory Theatre on the top floor of the old warehouse.

If you go to more than one ATL production, you're likely to recognize some of the actors. Although some actors in ATL productions actually live in other areas, like New York, where opportunities to work are more plentiful, many ATL actors are a part of its resident company, which tours internationally during the summer, Louisville's off-season.

Let's say you've called ahead and managed to get tickets to Friday and Saturday evening performances at the Actors Theatre of Louisville. The next step, choosing a hotel where you can spend the weekend in high style, is easy.

The Seelbach (phone: 502/585-3200), a beautifully restored hotel with an impressive white-marbled lobby, a gourmet restaurant, a cafe that's more moderately priced, valet parking (an extra \$2.50 per day) and elegant rooms furnished with reproductions of antiques, is a fun choice if you are interested in a luxurious setting. It's hard to do anything for yourself at the Seelbach, and you may feel a little intimidated if you had planned to wander in with a cooler loaded with enough Diet Dr. Peppers to get you through the weekend without having to cough up the 75 cents the Seelbach's pop machine will demand before it coughs up a Diet Dr. Pepper. (There's a Rodeway Inn nearby for the cooler crowd.) But if you want to lend your weekend theatre escape a touch of elegance, the Seelbach offers that in abundance. A room for two will cost \$105 per night.

Another alternative is the Galt House (phone: 502/589-5200), less than a block from the Actors Theatre and right on the Ohio River. The view is wonderful from either side of the skyscraping hotel and it offers a weekend package including one night's lodging, dinner at the Galt House, breakfast in bed the following morning and two drinks in the hotel bar all for \$99. Add \$40 if you drive up Friday evening and spend two nights.

The Rodeway Inn (phone: 502/585-2200) on Jefferson Street in downtown Louisville is a more modest \$46 a night.

All three of these hotels are within easy walking distance of the Actors Theatre and the Galleria, an airy shopping center in the middle of the downtown area. The Galleria offers plenty of lunch-time fast food in a section of the mall reserved solely for fast food restaurants of every variety, as well as shopping in a really attractive downtown mall. For more relaxed, romantic dining, the restaurants at the hotels will be comfortable, but slightly overpriced for the quality of the food. The Top of the Tower on South Fifth Street (phone: 502/585-2233)



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A short drive from the downtown area, Boulangerie/L'Artiste (phone: 502/589-6663) offers very good French cuisine, starting with a continental breakfast. It's open between 9 a.m. and 11:30 p.m. Reservations are required, but the price range is moderate and the food is highly recommended by locals. Kunz's the Dutchman is another restaurant worth a try if you're in the mood for solid German food; the lunch menu is moderately priced, while the dinner menu ranges from moderate to expensive.

During March, ATL offers Humana premieres in both theatres on Friday and Saturday evenings as well as Saturday matinees on March 3 and 17. You can see as many as four plays, but you'll still have time to see some of Louisville's other attractions. If you're lucky, there may also be a performance at the new Kentucky Center for the Arts, a performing arts center similar to TPAC, which just opened in an elegantly modern facility last November. Although Churchill Downs (five minutes from the downtown area) won't be open until April, there will be harness racing during the evening at Louisville Downs. ATL is located on West Main Street, which boasts more cast-iron-fronted buildings in one area than you'll find anywhere outside New York. Taking a drive through Old Louisville, a beautiful neighborhood full of carefully restored homes, is also well worth the time. Louisville also boasts its own ballet company, opera company and a good symphony orchestra. For a change of pace, take a stroll through the Louisville Zoo.

Your chance to see one of the spring Humana premieres comes between March 1 and April 1. If you're too short on time or money to take one of Clara's tours and get your picture in the *Tennessean* at Mama Leone's a ticket to Actors may be your ticket to fame and fortune. Take your Polaroid.

If March isn't a good month for you to take off to Louisville for a weekend, but you're interested in attending a performance at ATL, the theatre's season, which this year included such traditional fare as Shakespeare's *A Midsummer Night's Dream* and Anton Chekhov's *The Three Sisters* and more recent works like John Ford Noonan's *A Coupla White Chicks Sitting Around Talking*, extends from September through May. Going in March simply affords you the opportunity of seeing a Humana premiere.

★ ★ ★

To plan for your March weekend escape to Louisville, call the Actors Theatre box office (502/584-1205) for information on the March schedule. Tickets can be reserved, and paid for with a credit card number, and will be held for you at the Actors Theatre box office. **NI**

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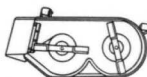


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Year-Round Color In Your Nashville Garden

*How to maintain
a colorful
yard and garden
365 days a year.*

by Fred Bonnie

Like most Southern cities, Nashville is a wonderful place to garden — if you have the stamina. The growing season may stretch over an eight-month period, and even longer if the winter is not too severe. The first killing frost in fall usually comes in early October and the last frost of spring in mid-April. Those cold winter months are the gardener's only respite because during the growing season, plants grow vigorously in Nashville. Lawns need weekly mowing and vegetable gardens need constant vigilance against insects and other pests.

But the rewards of all this work are great. With careful planning to place plants where they can grow freely and without constant pruning to keep them in bounds, your garden can be nearly maintenance-free. And if you time important chores like planting, fertilizing and pruning correctly, you'll be able to enjoy healthy, handsome plants all year.

Nashville gardeners have learned how to deal with the sometimes rocky soil that is typical in this area. If the soil is too rocky to dig, then you simply build up the soil on the surface to create space for roots to grow. Raw materials, such as wood chips, rotted leaves and sawdust, compost, pine straw and other organic matter, make excellent soil-building material in difficult planting sites. Of course, you'll have to mulch these planting sites to prevent soil erosion, but the important point is that poor soil can be turned into good garden soil with a little work and patience.

Planning is the key to an attractive, functional garden. You may want to consult with a landscape architect to help you plan permanent features of your garden:

large trees and shrubs, fences and irrigation or drainage equipment. These are important investments in your property and can, at their best, enhance your home in monetary as well as aesthetic ways. If you take the time now to plan carefully, you won't have to regret mistakes made in haste.

The planting season for most trees and shrubs lasts through the spring, and nurseries and garden centers maintain a large, varied stock of Nashville's most popular ornamental plants. Summer planting is not recommended because the extreme heat and drought that can occur in the area place too much stress on young plants. Planting season resumes in the fall and lasts throughout the winter, provided the soil is not frozen. So there's no big rush to get things planted, especially if you need to do some serious soil conditioning first.

Nashville's dogwoods are a riot of white or pink blossoms in April.

In planning a garden, most gardeners plan around a color scheme. It's possible in Nashville to have an almost continuous procession of color all year with just a handful of plant species. The colorful berries of nandina and pyracantha last through the winter, and then the dazzling progression of flowering trees and shrubs, such as dogwood, azaleas, and crepe myrtles, unfolds through spring and summer.

In the order of flowering or fruiting, here are 10 plants that will ensure that you almost always have something colorful happening in your garden, no matter what the month:

Hollies (*Ilex* sp.)

There are many hollies, some native and some imported, but the most popular types are those that produce red berries in the winter. Burford holly and yaupon holly are two of the most popular, both for their versatility as landscape plants and for their dense clusters of berries that remain on the plants all winter. Burford holly matures at about 15 feet tall with a tidy, compact tree-like form. Leaves are dark green, two to three inches long, and have a single spine at the tip of the leaf. The yaupon also grows to tree form, 20 to 25 feet tall, with somewhat contorted trunks and branches. Use either species as a framing element for entryways, but not for foundations, unless you're using dwarf varieties. Hollies grow best in deep, moist, well drained soil that is rich in organic matter, but yaupon tolerates poorer soil.



(Photography by Fred Bonnie)

The South's premier ornamental, the dogwood ushers in mild, midspring weather.

Andorra juniper (*Juniperus horizontalis plumosa*)

A popular ground cover plant, this evergreen turns a dusty purple in winter. It makes a superb underplanting for specimen shrubs or trees that you want to emphasize in the landscape. A mature planting seldom exceeds 18 to 20 inches in height, but each plant may spread 4 or 5 feet in every direction. Use andorra juniper on banks or in rocky places where lawn-grass won't grow or would be dangerous to mow. Space plants 4 feet apart in all directions (plant in a grid pattern) and mulch the space between them with 6 inches of wood chips. Soil tolerance is wide, but junipers do prefer full sun. They look

especially good planted under crepe myrtles, where the winter purple accentuates the exfoliating bark of the crepe myrtle.

Yellow bells (*Forsythia x intermedia*)

The symbol of early spring for many gardeners, forsythia is a splashy shrub with long, arching stems that are lined with yellow flowers in March. The flowers remain for two weeks or more while the foliage emerges. A common error with forsythia is incorrect pruning. It should be allowed to grow unrestrained to attain its natural arching form, but too many Nashville gardeners shear it into a little nub or ball. Plant this superb shrub where it can

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make a solo show rather than blending it with other plants in a border. Forsythia needs a sunny spot in well drained soil. And, of course, it needs plenty of room so that it can become the 10-foot fountain of flowers it was meant to be. Prune only to remove dead or diseased wood or to thin out excessive growth.

Flowering dogwood (*Cornus florida*)

The South's premier ornamental, the dogwood tree ushers in the mild, idyllic weather of midspring like no other plant can. Nashville's dogwoods are a riot of white or pink blossoms in April, and, like the forsythia, the blossoms hold until the leaves have emerged. The dogwood is a plant of true multi-season interest, with spring flowers, light green, drooping leaves, late summer red berries, and spectacular fall color that ranges from nearly orange to deep blood red. Dogwood forms vary dramatically from tree to tree and your dogwood may be tall and sparse or stocky and contorted. Whatever its form, it will make a spectacular lawn specimen or accent along the edge of a woodland planting. Pink-flowered varieties are superb companions for the more common white dogwoods. They need partial shade and the best soil you can provide.

Azaleas (*Rhododendron* sp.)

There are many types of azaleas that do well in Nashville. The small-flowered *Kurume* types are most common. Some of the larger *Indica* types, such as "George Taber" or "Pride of Mobile," may not be hardy enough to withstand the winter unless you can grow them in a protected area, such as a patio or terrace. Like the often butchered forsythia, the poor azalea frequently suffers at the hands of the pruning fiend and ends up hacked into a line of little nubs that don't allow these magnificent shrubs to develop into their natural form, which is a medium-sized, spreading mound of evergreen leaves. Don't try to use *Kurume* and *Indica* azaleas as foundation plants because they grow too large for such a use. Plant them in drifts off to the sides of your garden where they can simply blend back into the landscape when they have finished blooming. The only azaleas that are truly suited for foundation planting are the dwarfish *Satsuki* types, which seldom exceed three or four feet in height. One superb *Satsuki* variety, "Gumpo," blooms in May, when other azaleas are long gone.

Flower colors for azaleas range from exquisite whites to pink, coral, red, lavender and delicate bicolors of white and pink or purple and red. Azaleas, for best performance, absolutely require deep, moist, well drained soil that is rich in organic matter. They do very well in partial shade. Avoid planting a hodge-podge of every color available. The best approach to azaleas is to plant solid masses of a single color and

try to stagger the bloom season by planting early and late-flowering types.

Hydrangea (*Hydrangea* sp.)

Both the imported French hydrangea (*Hydrangea macrophylla*) and the native oakleaf (*Hydrangea quercifolia*) are superb choices for a Nashville garden. The French or big-leaved hydrangea produces large, round flowerheads that are either blue or pink, depending on the acidity of your soil (they're blue in acid soil, pink in alkaline soil). They bloom in June and the flowers hold up for a month or more. Oakleaf hydrangeas are very different from their European cousins. Whereas the French hydrangea is a fairly compact plant with nearly upright, canelike stems, the oakleaf hydrangea is a larger, more rambling shrub and its flowers are cone-shaped panicles of small, white blossoms at the ends of arching stems. Both are superb June bloomers, but they require different placement in the garden. French hydrangeas can be used in tight spaces (much like nandina) because judicious pruning to control their size doesn't ruin them. Do not shear French hydrangeas: instead, prune them by cutting off excess canes at ground level, thereby thinning the plant. But avoid pruning if possible. The dried flowerheads are attractive and can be used in indoor flower arrangements.

Use oakleaf hydrangeas in drifts along a wooded area, or as unobtrusive background plantings for azaleas and other flashy, seasonal plantings. Oakleaf hydrangeas have good fall foliage color (red), and the faded flowers turn a delicate rust-pink and remain on the plant into early fall. These are useful in flower arrangements.

Hydrangeas need deep, moist, well drained soil that is rich in organic matter.

Crepe Myrtle (*Lagerstroemia indica*)

Beginning their odyssey of summer bloom in July, crepe myrtles can bloom for two months if the weather is not too hot and not too dry. Grown as either a small tree or a large shrub, crepe myrtles are to the Southern summer what the dogwood is to spring. Crepe myrtles can reach 20 feet or more in height, with a spreading crown that is fountainsque in character. Not only are the drooping flower panicles (red, pink, white) a summer sensation, but many varieties have fall foliage interest (red) and all crepe myrtles have exfoliating bark, which makes them interesting even when they are stripped of flowers and leaves in winter. Grow crepe myrtles as specimens or accents near your house, but be sure to provide a sunny location and well drained soil. They will tolerate less than perfect soil, but plenty of sun is a must.

Floribunda Roses (*Rosa* sp.)

Roses, of course, are late spring and summer champions, but they're at least as noteworthy in the fall garden, where they bloom when little else does. Floribunda



The most popular hollies are those which produce red berries in the winter. They make beautiful frames for entrances.

roses are sometimes referred to as bush roses; they're not the hybrid tea roses of the rose connoisseur. Floribundas are also called cluster roses because of their flowering habit of producing clusters of small blooms as opposed to a single, large, showcase blossom. Their most dramatic difference from hybrid teas is that floribunda roses require a small fraction of the care demanded by their high-stepping cousins. Use floribundas as you would any other loose, sprawling shrub. They look nice in mixed shrubby borders, or trained along a fence. They will tolerate light shade but are best in full sun. Well drained soil is a must.

Sasanqua Camellias (*Camellia sasanqua*)

The common camellia (*C. japonica*) is noted for late winter or early spring blooms, but the sasanqua is usually a fall bloomer. Beyond the similarity of their flowers, these two camellia species have little else in common. Common camellia tends to be an upright, conical, rather stiff looking small tree, but sasanquas are low-growing, spreading shrubs, with smaller leaves and a far more relaxed feeling in the garden. Blooming from late September, flowers may appear intermittently until December, provided the thermometer doesn't take too radical a drop in fall. Unpruned, sasanquas may reach six or eight

feet in height with an equal or greater spread. They may be used for screening or in a mixed shrub border where the evergreen leaves provide contrast with deciduous plants. They need partial shade and deep, moist, well drained soil that is rich in organic matter. A single specimen plant located near an entryway will provide a pleasant welcome for guests.

Firethorn (*Pyracantha coccinea*)

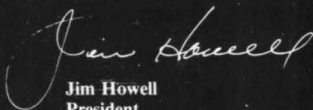
The prize of autumn is the magnificent pyracantha, which is also sometimes called firethorn. This large evergreen shrub is a rambler and needs lots of room to spread out. Its clusters of tiny white flowers in late

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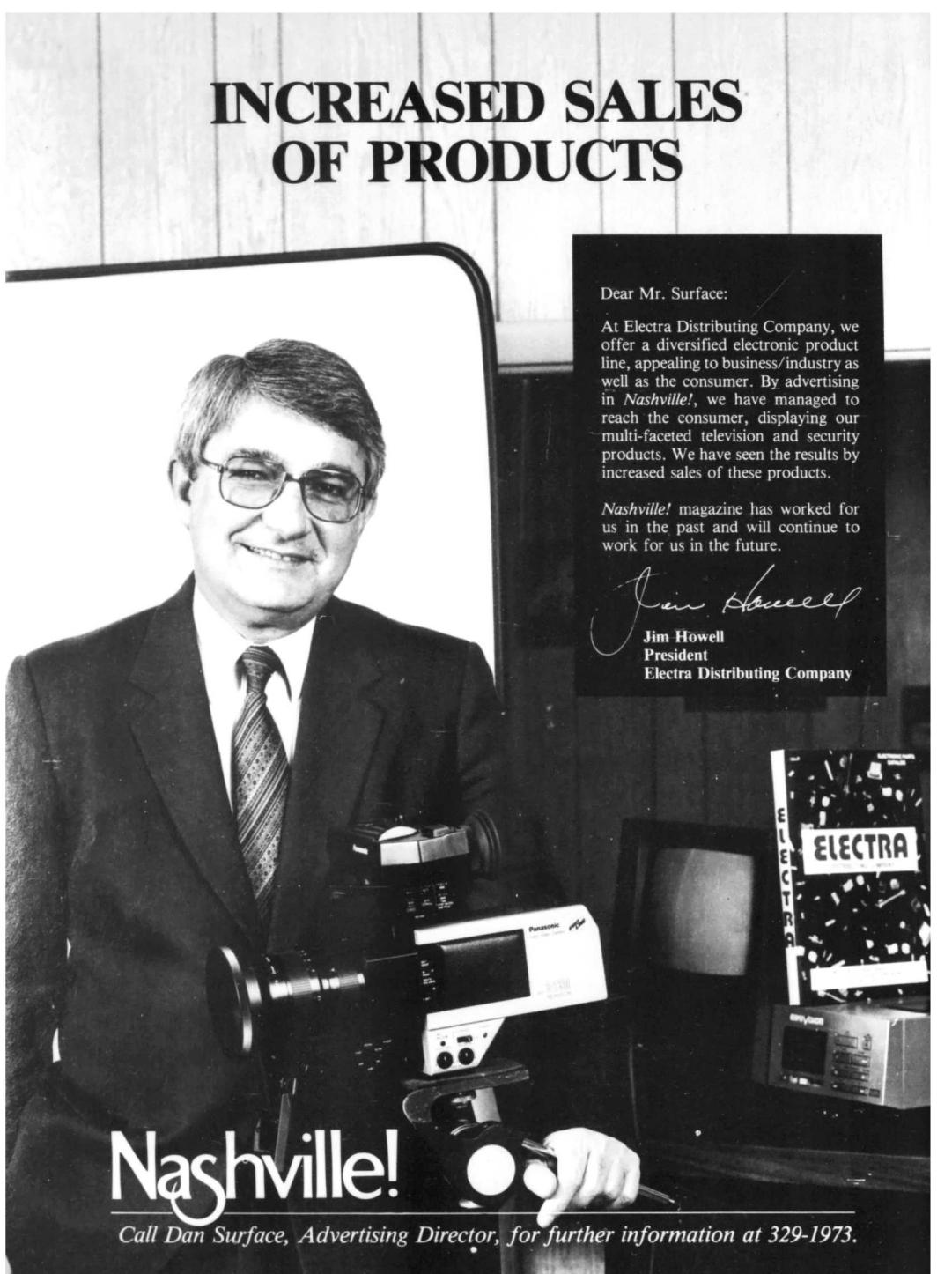
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May give ways to dense clusters of red-orange berries that begin to color up in September and may remain on the plant through December and January if the weather is not too severe. During unusually cold Nashville

winters, pyracantha may die back to the ground, but it will grow back from the roots if only you cut off damaged branches close to soil level. A single specimen plant makes a spectacular show. Be sure to plant pyracantha away from buildings and other structures; the thorns along the branches are long and sharp, as you know if you've ever backed into one! Pyracantha looks best where it can tumble over a fence or a stone wall. Soil requirements are not demanding, but pyracantha does need full sun.

In planting these trees and shrubs, dig large holes (three feet wide and three feet deep) to accommodate spreading roots.

The plant you buy in a one-gallon nursery pot may seem lost in such a large planting hole, but roots grow into a massive and complex network in that hole and the easier it is for them to grow, the faster your plants will reach a nearly mature size. Nashville soil needs digging and organic matter.

One tip about garden design: avoid planting things in straight lines. There are few straight lines in nature and straight line plantings give the garden an artificially formal atmosphere. Plant in drifts and irregular groupings of three or five plants to create a natural feeling in your garden of year-round color.

Garden Tips Advice to the Rootbound

Leaves falling off your lilac? Gloxinia refusing to grow? Insects on your Euonymus?

Help is at hand. A group of professional "plant doctors" have organized the Gro-Rite Association.

Gro-Rite is made up of local independent garden center owners — experts who are ready to help gardeners with problems they may encounter, whether it be disease or insect infestations or frost and drought damage. Gro-Rite experts can tell you immediately if your plant is dying or merely dormant, if it needs to be fed or to go on a diet, and if you're not sure what kind of plant it is, they can quickly identify it and tell you how to care for it. Gro-Rite centers are easy to find. Each one has the Gro-Rite logo displayed outside.

In addition to providing this service to gardeners who come into the 23 Gro-Rite centers, members offer advice in response to letters from gardeners through a weekly "Garden Tips" column in the Panorama section of the Sunday *Tennessean*. The column emphasizes Middle Tennessee growing conditions, and underscores a fact that many gardening books leave out: the Nashville area is in a sort of "weather-warped" zone, which means it is too far south for many northern varieties of plants to thrive but too far north for tropical varieties that do well in the Gulf zone. Many varieties of lawn grass will not grow in this area; the summers are too hot and the winters too cold.

Another source of horticultural help is the Gro-Rite Hotline. Calling it will put you in touch with a Gro-Rite specialist who can answer gardening questions.

Gro-Rite helps to protect the substantial investment many people make in house plants, lawns and gardens. If a disease or insect problem occurs, it may sweep through an entire garden, wiping out hundreds of dollars worth of plants and shrubs. Extensive damage like this can be prevented or controlled if you get proper advice in time.

Gro-Rite centers are located throughout the Nashville area, in Murfreesboro, Columbia, Clarksville, Franklin and suburban communities. For the nearest location, call the Gro-Rite Hotline: (615) 254-3419.

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A Nashville Gardening Guide

by Fred Bonnie

Time is important in the garden. You can damage plants by pruning them or fertilizing them at the wrong time of the year. To help you schedule your gardening activities for optimum benefit, here's a month-by-month guide:

January

Clean-up - Finish all raking and tidying. Use garden refuse to start a compost pile.

Planting - If the soil is not too wet or frozen, prepare planting holes. For trees and shrubs, dig holes three feet wide and deep, working in compost, peat moss, or rotted sawdust.

Cold protection - Mulch all new plantings with a 6- to 10-inch layer of pine straw or wood chips to protect roots.

Lawns and groundcovers - Establish ground cover plantings of English ivy, cotoneaster, and creeping juniper this month.

February

Planting - Continue to plant ornamental trees and shrubs and fruit trees. If your garden is small, plant dwarf apples, plums, and pears.

Vegetables - Prepare soil for planting frost-hardy vegetables late this month. Either start seeds in flats indoors now, or wait about three weeks and sow them directly in the garden. Good crops for early planting include broccoli, cabbage, carrots, beets, turnips, rutabagas, collards, kale, mustard greens, onions, garlic, parsnips, kohlrabi, radishes, spinach, and lettuce.

Pruning - Prune figs, apples, pears, plums, peaches, and other fruit trees late this month.

March

Seed flats - Start seeds of annual flowers and warm-weather vegetables in flats this month. Sow tomatoes, eggplant, okra, bell peppers, and cucumbers now so that they'll be ready to transplant in the garden next month. For your flower garden, start flats of marigolds, zinnias, ageratum, red salvia, cockscomb, impatiens, portulaca, and nasturtiums. Keep flats in a sunny place and water enough to prevent wilting. Transplant next month.

Planting - Last call for planting bare-root roses and fruit trees. Continue planting balled-and-burlapped and container-grown trees and shrubs throughout the spring.

Lawns and groundcovers - Before new growth starts on zoysia, bermuda, and St. Augustine lawns, rent a dethatching machine and rejuvenate your lawn. The dethatching process cuts through matted roots and clippings that prevent water from reaching the roots. Use refuse for compost.

April

Vegetables - Watch cabbage for worms that chew holes in the leaves and young heads. Control cabbage worms with rotenone or Sevin dust. Harvest radishes and leaf lettuce. Late this month, set out tomatoes and other seedlings you started in flats last month. You can also sow these seeds directly in the garden: snap beans, Southern peas, sweet corn, squash, melons, cucumbers, bell peppers, eggplant, lima beans, Swiss chard, sweet potatoes, pumpkins, and okra.

Flowers - Transplant seedlings or sow seeds directly in the garden for zinnias, marigolds, and other popular bedding plants. You'll have an easier time buying nursery plants for petunia, pansies, geraniums, begonias, and chrysanthemums than trying to grow them from seed. In shady places plant impatiens, browallia, and flowering tobacco.

Lawns and groundcovers - Make a light application of fertilizer on lawns after the middle of the month or when the grass starts to green up. Use one half the amount recommended on the label, then water the lawn thoroughly after applying fertilizer.

Trees and shrubs - Continue planting ornamental trees and shrubs. Fertilize established trees and shrubs. On azaleas, camellias, and hydrangeas, use azalea-camellia fertilizer, specially formulated for plants that like acid soil.

Strawberries - Harvest strawberries you planted last fall. If you planted them this spring, don't harvest the few berries that appear; wait until next year.

Bulbs - Do not cut browned foliage of daffodils; the leaves are needed to help the plants produce flowers next year.

May

Houseplants - As soon as nighttime temperatures remain above 50° you can bring houseplants outside for summer rejuvenation. Keep them in a shaded place, protected from hot afternoon sun. Cut

back leggy wandering Jews and other vining plants. Repot plants that have outgrown their containers.

Summer bulbs - Plant gladiolus, cannas, and elephant ears this month. You can buy caladiums in pots now for balcony and porch gardens.

Planting - Try to finish setting out woody ornamentals, including azaleas, hydrangeas, pyracantha, camellias, crepe myrtles, and clematis vines before hot weather arrives. Keep newly set plants watered if rainfall is scarce. Continue sowing seeds of annuals to have a summer-long succession of bloom in your flower garden.

Vegetables - Keep the garden weeded while young plants are emerging. As soon as plants are about four inches tall, mulch the garden with pine straw to retard weed growth and conserve soil moisture. Replenish mulch every two or three weeks. After plants have been out of the ground about a month, begin light applications of fertilizer every two weeks. Harvest greens.

June

Fruits - Harvest plums and peaches this month. Toward the end of the month, raspberries, blackberries, and blueberries should be ripe. As bunch grapes begin to show color, cover them with polypropylene netting to keep the birds from getting to them.

Vegetables - Harvest cabbage, broccoli, cauliflower, lettuce, radishes, beets, carrots, and Irish potatoes before the heat kills them. Continue to sow okra, bell peppers, snap beans, and cucumbers to extend the harvest season well into fall.

Flowers - Keep flower beds weeded and mulched. If rainfall is sparse, water flower gardens at least once a week. Make light applications of fertilizer every two weeks. Pinch off faded flowers to stimulate new bloom.

Lawns and groundcovers - Continue weekly mowing. Make the second application of fertilizer for the season (first one was in April) and water if needed during dry weather. Start new plantings of vinca, pachysandra, ajuga, monkey grass, and other herbaceous groundcovers.

Houseplants - Potted plants outdoors, especially hanging baskets, need to be watered every day. If you're planning to go on vacation this month, arrange for a

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friend or neighbor to water your plants and harvest ripe vegetables so that they don't go to seed.

July

Flowers - If marigolds, zinnias, petunias, and other bedding plants have gotten leggy and overgrown with weeds, you can bring them back again by cutting them back to four inches from the soil, weeding the bed, and applying 5-10-10 fertilizer at the rate of one tablespoon per square yard of planted area. Water thoroughly after applying fertilizer and mulch with pine straw or wood chips to discourage weeds.

Fruits - Fig harvest begins late this month. You can also begin harvesting pears and the last of the blackberries. Prune blackberries after they finish fruiting. Canes that bore this year will not bear again.

Vegetables - Prepare soil for fall vegetables, which are the same ones planted in March (cabbage, beets, carrots, etc.) Harvest okra and snap beans when they are about three inches long and eggplant when it is fist size. Thump watermelons to see if they're ready. A blow from the heel of your hand should render a dull thud, not a ringing sound, on ripe ones.

Lawns and groundcovers - Continue weekly mowing, but raise the cutting level on your mower to allow grass to grow a little longer. This helps shade roots.

Pest control - If you think insects or disease organisms are attacking your plants, bring a sample of the damage to your nursery or garden center. Do not use pesticides indiscriminately.

August

Lawns and groundcovers - Make the summer's final application of fertilizer this month to keep grass green and healthy until frost. Plant winter lawns of annual ryegrass by overseeding bermuda grass. Prepare soil for groundcover plantings on banks or rocky places that are difficult or dangerous to mow.

Houseplants - Make cuttings and divisions of plants you wish to grow to give as gifts this winter holiday season. Easy cuttings to root are wandering Jew, heartleaf philodendron, and Swedish ivy. Easy to divide are spathiphyllum, Chinese evergreen, African violets, and ferns. Root them in potting soil (not water) and repot them in attractive clay or ceramic containers at gift-giving time.

September

Vegetables - Pay attention to weather forecasts, especially late this month, so that an early frost doesn't ruin your tomatoes, peppers, eggplants, beans, corn, and other warm-weather vegetables. Root crops and greens will tolerate some frost, so leave them on the vine. Mulch the garden again for cold protection.

Fruits and nuts - Harvest muscadines, persimmons, pomegranates, and pecans beginning this month. Plant strawberries toward the end of the month for an April harvest next spring.

Houseplants - Bring tender tropicals back indoors before frost. Take measures to control insects and diseases before bringing them inside, where the smell of pesticides can be obnoxious. Keep cuttings watered.

Propagation - Root cuttings from the current season's growth of azaleas, forsythia, camellia, osmanthus, ligustrum, crepe myrtle, hydrangea, and spirea. Root them in potting soil or coarse sand and keep the flats in a cold frame or a protected porch or garage. Keep the soil or sand slightly moist until roots have formed, then pot them in individual containers until planting time a year from now.

October

Lawns and groundcovers - Keep the lawn raked and remove leaves and other garden refuse to the compost pile (see January). Plant woody groundcovers, such as junipers, cotoneasters, and English ivy.

Flowers and vegetables - Remove spent flowers and vegetable plants to the compost pile and mulch unoccupied soil with pine straw to prevent soil compaction during heavy winter rains. Harvest carrots, beets, and greens as you need them for table use.

November

Garden tools - Clean and oil all manual and powered tools. Make needed repairs on rotary tillers, mowers, and shredders now so that they'll be ready for use in the spring.

Compost - Continue the garden cleanup, removing all garden waste to the compost pile, except material that bore disease organisms this season. Burn any material you suspect may be diseased.

Bulbs - Plant daffodils, tulips, crocus, squill, snowdrops, peonies, and other spring-flowering bulbs now. These will come back year after year, so plant them where they can grow undisturbed.

Perennials - Plant daylilies, iris, creeping phlox, candytuft, liriopse, and other popular perennials now. Creeping phlox is excellent in a rock garden.

December

Trees and shrubs - Make cuttings of holly and nandina berries for indoor decoration. Leaves of magnolia, ligustrum, osmanthus, and other evergreens also make pleasant indoor greenery. Use dried flower heads of French hydrangea in cut flower arrangements.

Vegetables - If the weather has been mild so far, you should have plenty of beets, carrots, turnips, rutabagas, onions, collards, cabbage, lettuce, kale, broccoli, and spinach for holiday tables. Harvest as needed.

Seed catalogues - Do a little garden dreaming with a seed catalogue while you sit in front of that warm fire.

N

High on Herbs

The Nashville Herb Society
can teach you how to plant, grow and use herbs of all kinds.

by Jane Powell

The 65 members of the Nashville Herb Society, a unit of the Herb Society of America, spice up their lives by studying herbs and sharing with others how to grow, harvest and use the fragrant, flavorful plants.

"Most books written about herbs tell how to grow them primarily in the New England and California areas," says Margaret Hawley, the society's president. "We feel there's a need to learn about the best herbs for growing in Middle Tennessee."

Organized 10 years ago, the Nashville Herb Society offers several activities throughout the year to non-members including an annual herb garden tour, lectures, herb fests and cooking and gardening demonstrations.

This year's tour, scheduled for June 2, will include four exquisite herb gardens. Herbal luncheon specialties will be served at each garden on the tour and herb plants will also be on sale. Advance tickets for the luncheon can be purchased at the Sassafra Shop located in the Carriage House at Belle Meade Mansion, at the Cook's Nook in Bandywood and at Conte-Phillips in Lion's Head Village.

Visitors on the garden tour have the opportunity to see how different herbs are planted and how gardens are designed. Society members also offer advice to tour guests on how to grow specific herbs — which herbs prefer sun or shade, when the plants are ready to harvest and how to harvest different herbs.

"Herbs are a 12-month interest beginning with planting in the spring, harvesting throughout the season, and planning throughout the year," says Hawley. Nashville herbalists share their year-round interest with others from across the country. Last year Hawley and eight other members of the Nashville society attended the 50th anniversary celebration of the Herb Society of America held in Boston. "There's a bond among herbalists — almost spiritual — which perhaps goes back to the love of the land and what it can give us," Hawley explains.

An herb enthusiast takes pride in the herb garden's design. Herbs are divided into beds according to leaf color, height, use or growing habits. "A popular garden design is the traditional knot garden," says Hawley. "It is circular in design, divided into sections like a wagon wheel where herbs are planted in groups."

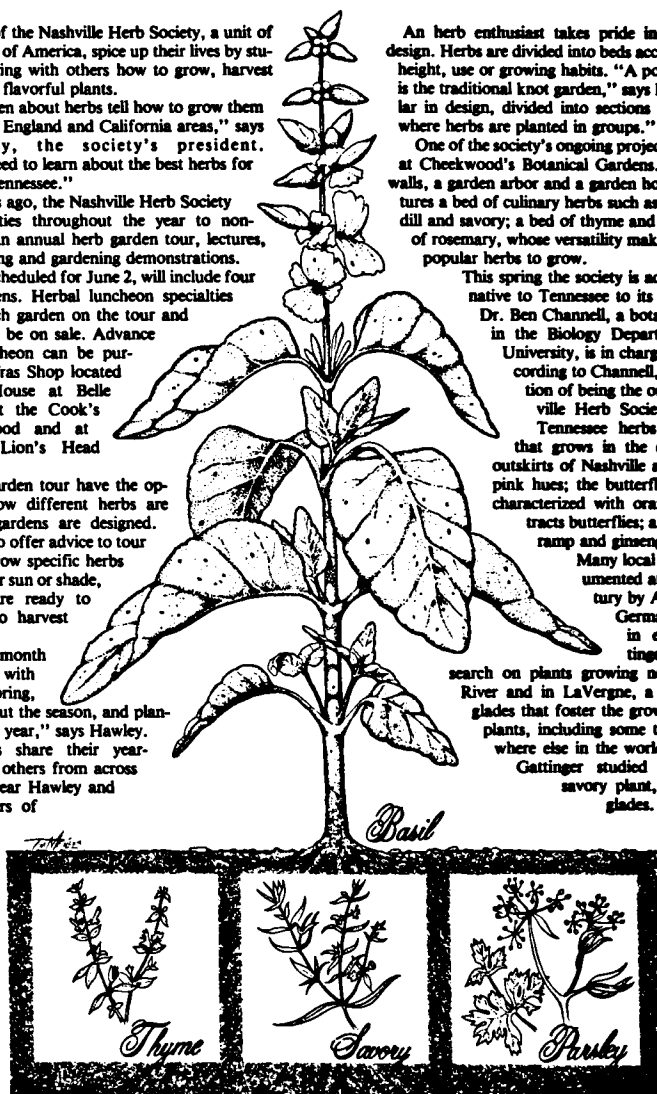
One of the society's ongoing projects is the herb garden at Cheekwood's Botanical Gardens. Enhanced by rock walls, a garden arbor and a garden house, the garden features a bed of culinary herbs such as basil, parsley, sage, dill and savory; a bed of thyme and lavender; and a bed of rosemary, whose versatility makes it one of the most popular herbs to grow.

This spring the society is adding a bed of herbs native to Tennessee to its Cheekwood garden.

Dr. Ben Channell, a botanist and a professor in the Biology Department at Vanderbilt University, is in charge of the project. According to Channell, who has the distinction of being the only man in the Nashville Herb Society, the new bed of Tennessee herbs includes an onion that grows in the cedar glades on the outskirts of Nashville and blooms in bright pink hues; the butterfly weed, a milkweed characterized with orange flowers that attracts butterflies; and Tennessee savory, ramp and ginseng.

Many local herbs were first documented at the turn of the century by Augustin Gattinger, a German botanist who lived in east Nashville. Gattinger did extensive research on plants growing near the Cumberland River and in LaVergne, a site with rare cedar glades that foster the growth of many unusual plants, including some that don't grow anywhere else in the world. One of the plants Gattinger studied was the Tennessee savory plant, native to the cedar glades.

In East Tennessee, a celebration held at Crosby each year honors ramp, a member of the onion family. "People here might be surprised to learn that ramp not only grows in East Tennessee and the Smokies, but can also be found growing in a cove at Ridge Tops





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within Davidson County," says Channell.

Ginseng, another native Tennessee herb, "is reputed to help all that ails you," adds Channell. Ginseng diggers hunt in the woods for the valuable ginseng roots.

Herb fests and special herb days are also held to demonstrate how to grow and use herbs. Members show how to make such delicious treats as herb bread, butter, salts, vinegar and pasta with herb sauce. "We primarily explain how herbs are used for culinary and fragrance purposes," says Hawley. "Different parts of the herb — the seedpods, the flowers and the foliage — can be used in different ways."

Of course, herbs are also appreciated for their beauty and cosmetic uses, such as mixtures that scent bath water and soothing compresses for tired eyes. Some herbalists like Ruth Warner raise special herbs for making natural dyes.

Fragrant herbs can be used in making aromatic potpourris, sachets and bouquets. Favorites of the fragrance garden are sweet-smelling roses, lavender, pungent mints, lemon verbena, rosemary and scented geraniums with fragrances suggesting rose, nutmeg, apple and pineapple.

"We try to steer away from giving advice about the medicinal use of herbs," emphasizes Hawley. "We don't feel that we're qualified to give this type of information." Medicinal herbs are grown primarily for interest by the society's members.

Throughout the year the society is involved in several other educational projects. It maintains the herb garden at the art center in Centennial Park. It hosts lectures. One held last November at Cheekwood featured guest speaker Rosemary Foster Loudon, co-author of *Park's Success with Herbs*. On May 3, Dr. Channell will speak at Cheekwood on the uses of peppers; his lecture is appropriately entitled "Some Like It Hot." The society has published six cook booklets on a range of topics about herbs. You can find them at cook shops throughout Nashville and at the society's functions.

Nashville Herb Society members volunteer at least 24 hours annually to projects. A new member must be sponsored by two present members and membership is limited. "They're really strict about those hours. You've got to keep track of your time," says Channell.

"The society is anxious to share — through lectures, fests and garden tours — the flavor, fragrance and fun that herbs give," Hawley says. "And no matter how you pronounce it — herb or 'erb — either is acceptable."

If you're interested in learning more about herbs but your involvement with these plants has been nothing more than reaching for one of those bottles off the spice rack or purchasing a potpourri sachet, this is your chance. You can contact Herb Society at 298-2754. The Nashville Herb Society wants to add spice to your life.

NI



Nashville's Biggest Garden

Take a walk in the great outdoors.

by Michael Kosser

The same folks who have given millions of tourists a reason to come to Nashville in the summer have now given thousands of Nashvillians a reason to stay home in the winter. *NASHVILLE*'s lawn and garden spotlight is proud to present the biggest, greenest winter garden of them all — the Conservatory, two acres of green-under-glass at the Opryland Hotel. Here you can snatch a bit of paradise in the middle of Tennessee's March.

Several years back, when it was time to begin phase two of the Opryland Hotel building program (phase one was the Grand Ole Opry House), Jack Vaughn, the hotel's general manager and executive dreamer, decided that the hotel needed something special to attract the large conventions that keep hotels full of guests all year round.

"We didn't want an atrium," he recalls. "We wanted something distinct and new,

not necessarily playing on a theme."

Fortunately another Nashville visionary, architect Earl Swenson, knew how to make something spectacular out of two empty acres. "We gave the challenge to Earl to create something unique," recalls Vaughn. The two traveled around the country visiting hotels and looking for inspiration. They found some in the waterfalls of the Princess Hotel in Acapulco, and some more at the Maui Hyatt in Hawaii, which Vaughn calls "the most spectacular resort hotel in the world." "Earl scooted over to Europe to visit the conservatories there," says Vaughn, and when he came back, he put his pencil to work. "The result is human architecture," says Swenson, "not architects' architecture."

The Conservatory is a sea of green, a complex yet controlled garden of palms, pines and plants. Water falls in sparkling

streams, and paths wind under towering palms. Steel girders blend gracefully with a tropical forest. The Conservatory deluges all the senses. It takes your breath away.

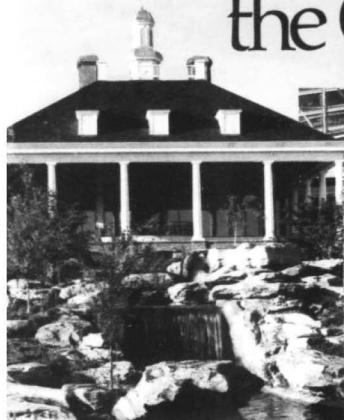
The centerpiece of the Conservatory is a 72-foot fountain sculpture topped with a golden eagle. The towering walls are white. Accented by black wrought iron balconies, they offer contrast to the soft green jungle growing from the floor toward the 110-foot glass roof.

At ground level are a maze of private paths with benches overlooked by guestroom balconies. The paths are mildly sloped and lined with enough thick foliage to make strollers feel privacy even when there are hundreds of others walking similar paths. At the center of the Conservatory, rock formations serve as sound and sight buffers. Remarkable groupings of trees, streams and waterfalls dominate, and everywhere is the sound of falling water.



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OPRYLAND HOTEL



One side of the garden Swensson calls "Little Paris," meaning a series of meeting places: Rhett's southern-themed restaurant and Jack Daniel's Saloon, with "outdoor" tables appended to each. There is a tiny gazebo by a pool in a silent corner of the Conservatory just beyond Jack Daniel's. If you have a little get-together at Jack Daniel's, says Swensson, the gazebo is a pleasant little place to stroll to for a moment of quiet conversation.

After you've seen it all from green level, a completely new perspective is available from an elevated ramp walkway known as the promenade. Railings are just high enough to make the stroller feel secure. The promenade is a great place for people-watching, and there are special balcony areas overlooking some of the more notable natural sites. The promenade features casual entertainment, and an occasional beverage cart offers drinks.

Selecting the plants for the Conservatory was no easy task. Opryland horticulturist Hollis Malone went to Florida and bought most of them a year ahead of opening time. The selection process is still going on as the seasons bring new plants to flourish under the roof of glass. Presently there are about 8,000 plants representing 212 species, including six different kinds of ficus trees, 15 varieties of palms, four of banana trees, plus orange trees and Norfolk pines.

The meandering pathway features a collection of 14 statues of angels and cherubs carefully picked by a design committee and imported from Italy. The soil is a specially developed mixture of pine and peat irrigated by a drip process that takes hours. The temperature is always 71 degrees, the humidity is always 55 percent, and the precipitation is nil. Nashvilleans will be just as happy there escaping the summer heat as they will be fleeing from the winter chill.

The "rocks" were made for the Conservatory by a California company. The skylight that connects the two six-story wings of the hotel covers approximately one acre and is one of the largest in the world. To build the Conservatory, Earl Swensson, his consulting architect Charles Watterfield, and landscape designers Shumm-Werle-Maxian, all of Nashville, encountered and solved many problems racking up some incredible statistics in the process. But Swensson would rather talk about the people than the numbers.

"One day while I was walking through the Conservatory," he remembers, "I saw an old couple sitting on a bench by the sculptures.

"You folks from Nashville?" I asked.

"Nope. McMinnville."

"You staying at the hotel?"

"No. We came down for a Sunday stroll. We just want to relax."

To a people architect, that kind of response is worth more than the 50 million dollar cost of this new wing of the Opryland Hotel.

N

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A Directory of Gardening Services

Compiled by Jody Kammerud

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	Commercial	Residential	Landscaping Design	Flowers	Vegetables	Trees & Shrubs	Indoor Plants	Seed	Bulbs	Delivery	Planting	Sodding & Grading	Lawn Maintenance	Garden Maintenance	Tree Work
						Plant Sales									
A and F Inc. 108 Saunders Ferry Rd. Hendersonville, Tn. 822-0101	x	x	x	x		x		x	x	x	x	x	x	x	
*not a retail garden center															
A Basket of Flowers 4211 Lebanon Rd. Nashville, Tn. 889-2534		x		x	x	x	x			x	x		x	x	
Actionline Beautification Corp. 126 Emmitt Ave. Nashville, Tn. 865-0561	x			x		x			x	x	x	x	x		
*not a retail garden center															
Arts and Petals 730 8th Ave. S. Nashville, Tn. 254-1396	x	x		x			x			x					
Blue Lake Nursery Lewisburg Pike Franklin, Tn. 794-1405	x	x	x			x	x			x	x	x			
Bright Hour Greenhouses 830 44th Ave. S. Nashville, Tn. 297-2076	x						x			x					
*Wholesale only															
Callis Garden Center New Shackle Island Rd. Hendersonville, Tn. 824-7904		x	x	x	x	x	x	x	x		x		x		
Camco Landscaping Contractors 2112 Gladstone Ave. Nashville, Tn. 254-3764	x	x				x				x	x				x
Cantrell's Nursery and Garden Center 126 Wilson Pike Brentwood, Tn. 373-2476		x		x	x	x	x	x	x	x	x				
Creative Landscaping 130 Park Circle Old Hickory, Tn. 847-4147	x	x	x	x		x				x	x	x			
*not a retail garden center															
Don's Foliage Inc. 3802 Nolensville Rd. Nashville, Tn. 834-1881	x	x	x	x	x	x	x	x	x	x	x	x			
Earl B. Bates & Sons Nursery 3810 Whites Creek Pike Nashville, Tn. 876-1014	x	x	x	x	x	x	x	x	x	x	x	x			

	Commercial	Residential	Landscape Design	Flowers	Vegetables	Trees & Shrubs	Indoor Plants	Seed	Bulbs	Delivery	Planting	Sodding & Grading	Lawn Maintenance	Garden Maintenance	Tree Work
						Plant Sales									
Ellis Landscaping Co. 6222 Robertson Ave. Nashville, Tn. 352-0466	x	x	x	x		x		x	x	x	x	x			
	*not a retail garden center														
EB Flowers and Plants 2908 West End. Nashville, Tn. 327-3992		x	x	x		x			x	x	x		x	x	x
Fubanks Nursery & Landscape Service 4909 Nolensville Rd. Nashville, Tn. 833-4429	x	x	x	x	x	x	x		x	x	x			x	
Florida Tropical Greenhouse 4740 Nolensville Rd. Nashville, Tn. 832-4337	x	x							x	x	x			x	
Flower Mart 4002 Hillsboro Rd. Nashville, Tn. 269-5733				x	x		x	x	x	x					
Flower Power Nursery Hillsboro Rd. Franklin, Tn. 794-4518	x	x	x	x	x	x	x	x	x	x					
Franklin Road Garden Center 1608 Franklin Rd. Nashville, Tn. 377-6397	x	x	x	x	x	x		x	x	x	x	x	x		
Geddes Douglas Nursery & Landscaping Hillsboro Rd. Nashville, Tn. 373-4334	x	x	x	x	x	x	x	x	x	x	x		x		
Green Thumb Nursery & Landscape Co. 3107 Powell Nashville, Tn. 269-4900	information not available														
Green Thumb Store Inc. Madison Square Shopping Center Madison, Tn. 865-7326	x	x	x	x	x	x	x	x	x	x	x	x	x		x
Green's Landscaping 606 Highway 70 Mt. Juliet, Tn. 244-3404	x	x	x			x			x	x	x	x			
	*not a retail garden center														
Greensleeves of Nashville 102 Woodmont Blvd. Nashville, Tn. 298-1012	x	x	x	x		x	x	x	x	x	x		x		
	*not a retail garden center														
Greenworld Landscape Contractors Long Hollow Pike Hendersonville, Tn. 256-2535 (Nashville Line)	x	x	x	x		x		x	x	x	x	x	x		
	*not a retail garden center														

	Commercial	Residential	Landscape Design	Flowers	Vegetables	Trees & Shrubs	Indoor Plants	Seed	Bulbs	Delivery	Planting	Sodding & Grading	Lawn Maintenance	Garden Maintenance	Tree Work
							Plant Sales								
Hays Landscaping 5400 Camelot Rd. Brentwood, Tn. 373-5048	x	x	x	x		x		x	x	x	x	x	x	x	x
	*not a retail garden center														
Hendersonville Landscaping Co. 401 Nokes Ct. Hendersonville, Tn. 824-3502	x	x	x	x		x				x	x	x	x	x	x
	*not a retail garden center														
Hugh Smith Landscaping Inc. 4004 Hillsboro Rd. Nashville, Tn. 269-4766	x	x	x	x		x				x	x	x		x	
	*not a retail garden center														
Jim Johnson Landscaping 263 Wilson Pike Circle Nashville, Tn. 373-4121	x	x	x	x	x	x	x	x	x	x	x	x			
Lady Bug Lipscomb Dr. Nashville, Tn. 292-7722	x	x	x	x		x	x	x	x	x	x		x	x	
	*not a retail garden center														
Landscape Associates Inc. 2828 Columbine Place Nashville, Tn. 383-8506	x	x	x	x		x		x	x	x	x	x	x	x	
Landscape Designers Hillsboro Rd.-Bethlehem Loop Franklin, Tn. 794-8887	x	x	x			x				x	x	x	x	x	
Landscaping by John E. Waller 207 Wilson Pike Circle Brentwood, Tn. 373-0181	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Lawn Medic of Madison-Inglewood 121 West Marthonna Rd. Madison, Tn. 865-0900	x	x											x		
Lucian Minton Nursery 2660 Morgan Rd. Nashville, Tn. 876-0398	x	x	x			x				x	x	x			
Mandala Gardens 3824 Whitland Ave. Nashville, Tn. 292-4523	x	x	x	x		x		x	x	x	x			x	
	*not a retail garden center														
Market Place 1009 W. Main Hendersonville, Tn. 824-9941	x	x	x	x	x	x	x	x	x	x	x		x		x
McDonald & Driver Landscaping & Garden Center 4801 Lebanon Rd. Nashville, Tn. 889-2297	x	x	x	x	x	x	x	x	x	x	x	x			

	Commercial	Residential	Landscape Design	Flowers	Vegetables	Trees & Shrubs	Indoor Plants	Seed	Bulbs	Delivery	Planting	Sodding & Grading	Lawn Maintenance	Garden Maintenance	Tree Work
						Plant Sales									
Mike Allison Co. McCrory Lane Nashville, Tn. 646-5952	x							x			x				
	*not a retail garden center														
Minchey's Landscaping & Garden Center 5159 Lebanon Rd. Old Hickory, Tn. 758-2928	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
M.O. Maxwell 715 Jefferson St. Nashville, Tn. 254-8070				x	x										
Moore & Moore Garden Center 106 Harding Place Nashville, Tn. 353-0251		x	x	x	x	x	x	x	x	x	x				
Moss's Florist and Seed Co. and Greenhouses 129 Highway 70 Mt. Juliet, Tn. 758-5972				x	x	x	x	x	x	x					
Mother Nature Route 1, Concord Rd. Brentwood, Tn. 776-2030	x	x	x	x		x		x	x	x	x	x	x	x	
	*not a retail garden center														
Music City Landscaping Old Harding Rd. Nashville, Tn. 646-3606	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
The Nursery Landscaping Co. 1613 Murfreesboro Rd. Nashville, Tn. 367-1563	x	x	x	x	x	x	x	x		x	x	x	x	x	
Parkard's Landscaping & Garden Center 1196 West Main Hendersonville, Tn. 822-0825	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Raintree Farms 2 Maryland Farms Nashville, Tn. 790-9948	x					x				x					
	*Wholesale only														
Savage Farms Nursery McNally Dr. Nashville, Tn. 833-5220						x			x	x					
Southside Shrubbery 2195 Nolensville Rd. Nashville, Tn. 255-8686	x	x	x			x				x	x				
Suburban Lawn 1177 Old Hickory Blvd. Nashville, Tn. 373-8824	x	x	x	x		x				x	x	x	x	x	x
	*not a retail garden center														

	Commercial	Residential	Landscape Design	Flowers	Vegetables	Trees & Shrubs	Indoor Plants	Seed	Bulbs	Delivery	Planting	Sodding & Grading	Lawn Maintenance	Garden Maintenance	Tree Work
Telansco Inc. 6222 Robertson Ave. Nashville, Tn. 383-6451	x	x		x		Plant Sales			x	x	x	x	x		
The Greenery 2211 Bandywood Nashville, Tn. 292-6235		x	x	x	x	x	x	x	x	x				x	
The Market Place on Charlotte 5514 Charlotte Pike Nashville, Tn. 352-0993	x	x	x	x	x	x	x	x							
Tom Harrison Flowers 2020 West End Ave. Nashville, Tn. 327-9531		x		x			x			x					
Tree's Co. King Road Fairview, Tn. 799-0138	x	x	x	x		x		x	x	x	x	x	x	x	
Tritschler's Nursery 6115 Charlotte Pike Nashville, Tn. 352-1965	x	x	x			x				x	x	x		x	
Wakefield Landscaping 2929 Selena Dr. Nashville, Tn. 833-0831	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Wayside Garden Centers 992 Davidson Dr. West Meade, Tn. 352-2549	x	x	x	x	x	x	x	x	x	x	x	x	x		
Whitworth's 2608 Murfreesboro Rd. Nashville, Tn. 361-5757		x	x	x		x	x	x		x	x	x	x	x	x

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Nashville, Tn., 331-8500

Florida Tropical Greenhouse
4740 Nolensville Rd.
Nashville, Tn., 832-4337

The Greenery
2211 Bandywood Dr.
Nashville, Tn., 292-6235

Lady Bug
1136 Lipscomb Dr.
Nashville, Tn., 292-7722

Lisa Komier
211 Printers Alley
Nashville, Tn., 244-5284

Phloxan
736 Thompson Lane
Nashville, Tn., 269-5870

Protype Tropicals
2306 Winford Ave.
Nashville, Tn., 255-9332

Tropical Design
168 2nd Ave. N.
Nashville, Tn., 256-4270

Unique Plant Service
221 Connell
Goodlettsville, Tn., 859-2651

	Commercial	Residential	Plant Sales	Delivery for Purchased Plants	Plant Leasing	Delivery & Pickup for Leased Plants	Maintenance for Leased Plants
Creative Foliage Concepts Rt. 4, Blazer Rd. Franklin, Tn., 790-1048	x		x	x	x	x	x
Decor and Much More 82 Brenda Lane Nashville, Tn., 331-8500	x	x	x	x	x	x	
Florida Tropical Greenhouse 4740 Nolensville Rd. Nashville, Tn., 832-4337	x		x		x	x	x
The Greenery 2211 Bandywood Dr. Nashville, Tn., 292-6235	x	x	x	x	x	x	
Lady Bug 1136 Lipscomb Dr. Nashville, Tn., 292-7722	x		x	x	x	x	x
Lisa Komier 211 Printers Alley Nashville, Tn., 244-5284	x	x	x	x	x	x	x
Phloxan 736 Thompson Lane Nashville, Tn., 269-5870	x	x	x	x	x	x	x
Protype Tropicals 2306 Winford Ave. Nashville, Tn., 255-9332	x	x	x	x	x	x	x
Tropical Design 168 2nd Ave. N. Nashville, Tn., 256-4270	x				x	x	x
Unique Plant Service 221 Connell Goodlettsville, Tn., 859-2651	x				x	x	x

Home Away from Home

The Bed and Breakfast plan finally goes American and comes to Nashville.

by Judy Isenhour and Grace Renshaw



Fran Degan (left), director of Nashville Bed and Breakfast, shares a meal with B&B hostess Betty Bringle.

Travelers in England or Europe quickly make the happy discovery that there don't seem to be many European equivalents of Motel 6. But you can find inexpensive lodgings just the same, in guest houses, pensions, or (as they're called in England) B&Bs, for bed and breakfast. The atmosphere in a B&B is homier and more comfortable than a motel. Your hosts offer friendly advice about local points of interest, and the modest bill for a night's stay includes breakfast (which, in England, might include a healthy serving of baked beans).

The B&B has finally jumped the Atlantic and spread through the states. Nashville now boasts two bed and breakfast networks, Nashville Bed and Breakfast and Nashville Host Homes, both offering moderately priced rooms in private homes in any area of the city you choose.

Nashville Bed and Breakfast was started by homemaker Betty Cordellos in 1980. When Cordellos's husband was transferred last June, present owner Fran Degan took over. Running a bed and breakfast network involves handling daily calls with special requests for a room where a person traveling with a cat or dog is still welcome, or one that's accessible without climbing a flight of stairs. Both bed and breakfast networks give travelers the choice of a smoking or non-smoking household. And if you need a translator, a home that provides one

is available. In fact many Bed and Breakfast patrons are foreign travelers. A Japanese man who spent two months in Nashville doing graduate study at Belmont College was placed in a home within bicycling distance of the school. "He needed transportation, and we found him a bicycle," Degan remembers. "He peddled all over. He was happy as a clam."

Before a home is listed as a Bed and Breakfast, Degan screens both the facilities and the home owner carefully. "We're looking for a clean, well-kept home," she says. "We need to know if they have pets — some guests just don't want to stay in a home with a dog or cat — and whether or not they'll allow smokers. We need to know if the rooms are easily accessible — some people can't climb stairs. Do they have teenagers or younger children? Will they take children?"

Degan spends "two or three hours" looking at the home and talking to its owner. Some homes don't pass inspection. "We don't take everybody," she says. "One woman called and wanted to host people in her living room on a pull-out couch. That just won't work." But having a shared bathroom on a single hall of bedrooms — a common practice in European guest houses — is perfectly acceptable here as well. "We've found the guests really don't mind sharing," Degan says.

Nashville Host Homes owner Fredda

Odom just started her bed and breakfast network last summer. Odom, who is a speech pathologist with the Metro school system, is nearing retirement, and was interested in starting a business she could pursue after leaving her teaching career. In order to acquaint customers with her bed and breakfast network, she placed Host Homes in a number of different tourist guides and with bed and breakfast brokers, who give tourists information about bed and breakfast establishments. Odom's fledgling network of host homes now includes "10 homes I can call on short notice and depend on," and it's growing. She is pleased with the caliber of people who have called her hoping to open their homes to hosting. "It takes a special type of person to be interested in hosting," she says, "and that's one point ahead in any situation."

The hosts love to have paying guests in their homes. The money does help out with household expenses, and "you don't have to entertain them," says Evelyn Evangelist, a Nashville Bed and Breakfast host to more than 200 people over the past two years. She likes hosting because she can have B&B guests whenever she wants. She doesn't take them when the "ankle-biters," her pre-school-aged grandchildren, are visiting, and there are times when she can't take B&B guests because she and her husband, a retired American Airlines pilot, travel a lot.

(continued on page 70)

TO OUR CUSTOMERS

"Even my arm feels better."

S. T., Texas

The above was taken from a two-page, hand-written letter from a Texas lady who had recently broken her writing arm.

What impressed us so was that she thought enough of our whisky to attempt (and complete) what had to be a formidable writing task.

"I don't see how you could improve your product," she wrote us, "it's absolutely the best bourbon I've ever tasted. (Even my arm feels better.)"

"It's nice to find something that everything you've ever heard about it is true."

She concluded her letter by saying: "I could do a commercial for Maker's Mark, but I'm sure you don't need it. Word of mouth should sell all you make!" Since we've always tried to make Maker's Mark worthy of your personal recommendation, her words struck a chord with us.

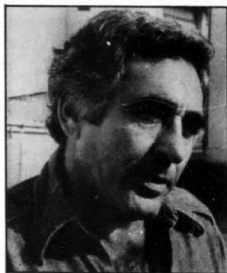
The warm response we've gotten from so many of you has been nothing short of astonishing. We love it. And we couldn't think of stopping now.

Bill Samuels, Jr.
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At Last! Now It Can Be Told! The Great Bellevue Popcorn Uprising!

by Mike Price

I don't want to accuse the local media of being lax or delinquent or apathetic or somnambulist or anything, but the only other account ever published of the following tension-packed drama-in-real-life appeared in Bellevue's colorful weekly newspaper, the *Westview*.

Doug Underwood is owner, publisher, policy director, chief photographer, editorial columnist, feature writer, guiding light, check-signer and Head Honcho of that lively publication. When I brought him this story, he published it immediately, without qualms or reservation or trepidation about the consequences which might arise from such probing journalism.

Neither Dan Rather, Peter Jennings, nor Tom Brokaw mentioned it in any of their respective nightly newscasts.

Neither Jane Pauley, Diane Sawyer, nor Joan Lunden included it in their otherwise comprehensive morning reports to the cock-a-doodle-doo crowd.

Ted Koppel didn't *Nightline* it, Dan Miller didn't drink coffee over it, and Connie Schopmeyer didn't do a 15-part series devoted to it.

And now, finally, for the enlightenment and information of all of Greater Nashville, here is the true, unvarnished report of that event which will probably go down in history simply as The Day of the Great Bellevue Popcorn Uprising.

But first, some background music:

In Bellevue the Natchez Trace is more than just the area's most renowned and convivial eatery and drinkery. It is, for many discriminating citizens, a hub of social activity. It is an oasis, a haven, a piquant pit-stop wherein those frazzled by the gritty grind of commerce and the hazards of home-bound traffic may pause for a moment of warm camaraderie and a dram of cheer.

And popcorn.

The Natchez Trace has a popcorn machine. It does not sell popcorn. It gives popcorn away. The custom and practice is

for those who are so inclined to: (a) grab a handy wicker basket, (b) proceed to the aforementioned popcorn machine, (c) scoop themselves up an appropriate portion, and (d) return decorously to their respective perches where they can, between chomps, resume the scintillating conversations that were interrupted by the compelling aroma of exploding kernels.

Hot popcorn. A munchie whose true therapeutic properties have yet to be accurately evaluated by Dr. Joyce Brothers, it plays a vital role in the health and well-being of all of us who seek succor from the rigors of daily rat-racing. Hot popcorn. It is an indispensable element of the evening interlude. We anticipate it. We expect it. We demand it. We *need* it.

You will understand, then, the deep consternation, the distraught confusion, the ominous portent of impending doom which occurred that fateful eventide when the venerable Natchez Trace popcorn machine, no shiny kid anymore, gasped its last . . .

A wheeze, a clank, a final pooped-out *pop*, and suddenly our faithful fragrant friend was nothing more than a cold, salt-encrusted antique whose only foreseeable practical function was that of a gigantic paperweight. As a popper of corn, it was derider than Kelsey's cashews.

The clientele, as they do in every emergency, sought aid and comfort from Charlie McCabe, proud owner and proprietor of that sterling establishment.

He was not to be found.

When he returned the following evening, McCabe was immediately informed of the popcorn machine's final fatal malfunction. He was informed of it, in fact, approximately 700 times by approximately 350 popcorn-less patrons.

Two days later it still was not repaired. Or replaced.

There was widespread unrest among the populace. Schedules changed. Patterns were broken. Relationships were altered.

People went straight home from work, startling their loved ones and causing traffic jams in their own driveways.

On the third night of withdrawal, emotions could no longer be contained. Mutinous insurrection was about to explode with the force of a 900-pound kernel.

It started quietly enough. McCabe was sitting at one of the tables among the restive crowd. Without warning, during one of those unexpected lulls that sometimes descends upon a babble of voices, *The Word* was heard. It emerged softly, but crystal clear.

Popcorn.

Nobody knows for certain who first pronounced those two inflammatory syllables, but there they were, shimmering in the sudden silence.

Pop-corn.

And then another someone said it. And then another. Now several took it up, raw emotions found voice, and the feverish chant took on the mindless, frenzied cadence of an ancient ceremonial rite, and the crowd became a roaring mob. Pop-corn. Pop-corn. Pop-corn. POP-CORN. POP-CORN. POP-CORN. POP-CORN . . .

Somehow, serious tragedy was averted. Somehow, the crowd that had become a raging animal quelled itself. Somehow, McCabe got out of there in one piece.

As an ethical journalist and an intrepid investigator, my duty was clear. In pursuit of the Rest Of The Story, as one of my media colleagues is fond of saying, I have kept after the details of this outrage, and its resolution, with every fiber of my being.

That is why, even though Charlie has since replaced that original popper with a machine that appears to be functioning quite well, I have spent every possible waking moment snuggled up to the south end of the mahogany plank, watching and waiting and performing in-depth tax-deductible research.

McCabe isn't the only one around here who's dedicated.

N

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9:25 am - Wall Street Journal Report

10:25 am - Wall Street Journal Report

11:25 am - Wall Street Journal Report

12:25 pm - Wall Street Journal Report

1:25 pm - Wall Street Journal Report

2:25 pm - Wall Street Journal Report

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4:23 pm - *Forbes Business Report/

Minding Your Business

4:25 pm - Wall Street Journal Report

5:23 pm - Stock Market Report

5:25 pm - Wall Street Journal Report

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HISTORY

The Company Was Olympian: Fugitives and Agrarians

Two Nashville-based literary movements sparked nationwide controversy.

by Amy Lynch

During the early 1920s, the Fugitive poets called Nashville home, and later that same decade the city saw the publication of the controversial Agrarian manifesto, *I'll Take My Stand*. This flurry of literary activity, often called the Southern Renaissance, had its beginnings in 1914 when John Crowe Ransom came to Vanderbilt to teach English.

Born in Pulaski, Ransom was a Rhodes Scholar and an Oxford-trained classicist philosopher. He soon encountered a promising student, Donald Davidson, from Campbellsville, Tennessee. They became friends. During the summer of 1915, Davidson and fellow student Stanley Johnson began visiting coed Goldie Hirsch at her home near Vanderbilt. There the students met Goldie's half brother, Sid Hirsch, and found themselves fascinated by his farflung and intriguing ideas. Hirsch was challenging, domineering and, the students decided, blatantly wrong about some things. Davidson and Johnson decided that the person to disabuse Hirsch of some of his fantastic misconceptions was Ransom, their English instructor. Ransom met Hirsch, and found him stimulating. The four began meeting regularly to discuss the classics, faraway places, art, and the abstract.

Sidney Mttiron Hirsch, (1885-1962) the center of and catalyst for the discussions, was no ordinary Nashvillian. He ran away from home to join the Navy at an early age and for several years traveled throughout Asia and Europe. Fascinated by the mystical and remote, Hirsch read widely but without traditional guidance or education. He formulated some fantastic notions about the world. He also grew into an exceptionally handsome man. The heavyweight boxing champion of his navy fleet, Hirsch modeled for Rodin. He cultivated friendships with literary greats like Gertrude Stein and Edwin Arlington Robinson, and finally he tried writing too. A play



The Fugitive Reunion at Vanderbilt, May 4, 1956. (Left to Right) Allen Tate, Merrill Moore, Robert Penn Warren, John Crowe Ransom, Donald Davidson.

entitled *The Fire Regained* was the robust result. It was perhaps the most outlandish theatrical performance in Nashville history.

The 1913 extravaganza featured classical characters and was performed in front of the newly-completed Parthenon. The cast numbered 600. A full-page advertisement in the papers invited visitors to see "The Flight of a Thousand Doves, The Revel of Wood Nymphs, the Thrilling Chariot Race, the Raising of the Shepherd from the Dead, and the Orgy of the Flaming Torches." Railroads reduced their fares for out-of-town visitors, and trolley companies ran special cars to accommodate the 5,000 people who turned out for six perfor-

mances between May 5 and May 8.

Those performances were nearly incomprehensible, but *The Fire Regained* was a smashing success. On the second day, one of the chariots rolled over in a cloud of dust — raised, perhaps, by the 300 sheep in the cast. The thousand doves in their flight implicate one of the temple virgins who is sentenced to be burned for her impurity. Happily, she is rescued by Hermes and turns out to be Athena herself. A happy ending, even if audiences couldn't make heads or tails of it.

After *The Fire Regained* Hirsch remained in Nashville, restless and intense, but writing nothing of literary note. His

Vanderbilt University Photographic Archives (photo by Joe Rodin)

one play remained his only achievement as a writer, but his influence on American letters was just beginning. Throughout 1915 other students joined the meetings: William Elliot from Murfreesboro, William Yardell and Alec Stevenson.

Evidently the meetings were fun. During 1915 Stevenson called them "a gorgeous time." He wrote to a friend, "Nat Hirsch, Stanley Johnson, Donald Davidson, John Ransom, and Sidney Hirsch were the company last night and it was Olympian."

The weekly meetings continued the following fall, but behind the scenes something happened that would eventually change the group forever. At 28, John Crowe Ransom began to write poetry. The story goes that one afternoon he asked Donald Davidson to go for a walk on campus, and he showed his first poem to his young friend. Shortly afterward, World War I broke up the group temporarily. Several Fugitives fought overseas, and some stayed in Europe to study after the war was over. But the core group returned to Vanderbilt in the early 1920s. They



Sidney Miron Hirsch at the *Fugitive* Reunion May 4, 1956.

Vanderbilt University Photographic Archive
(photo by Joe Rudis)

began to meet again in the home of Hirsch's brother-in-law, James Marshall Frank, where Hirsch was living. Today the Frank home at 3802 Whitland Avenue is marked by a state historical marker. The discussions resumed with 11 or 12 regulars. Allen Tate from Kentucky joined the group.

In the fall of 1921, Ransom showed one of his poems to the group and found they made good critics. That evening proved so exciting that other members began bringing their verse. Talk turned from philosophy to poetry, and throughout the winter of 1921-22 the poems piled higher. In March someone suggested that they publish their work, and the proposed magazine was named *The Fugitive*. The magazine's title was a reference to Hirsch's conception of the archetypal fugitive in poetry — an outcast, a wanderer often with mysterious knowledge. The first issue made clear, however, that this Fugitive was fleeing the "high-caste Brahmins of the Old South." Proclaiming that traditional Southern Literature had "expired," the Fugitives strove to produce a new style of poetry. They had little use for moonlight and roses.

The first issue of *The Fugitive* must have been fun to produce. It contains poems under pseudonyms like Robin Gallivant, Roger Prim, L. Oafer, and Henry Feather-top. The 500 copies sold well in Nashville, and the rest were sent to editors across the

An Interview with Andrew Lytle

One of the most adamant essays in *I'll Take My Stand* is "The Hind Tit" written by Andrew Nelson Lytle. Born in Murfreesboro in 1902, Lytle was educated at Vanderbilt, Yale, Oxford and the Sorbonne. Today, at 82, Lytle lives on Monteagle Mountain in a log cabin that belonged to his mother. An author, historian and professor for more than 50 years, Andrew Lytle has eloquently defended the rich and gracious morality that he considers uniquely and innately Southern. He has been called one of the South's finest contemporary novelists. Presently, his work is receiving long-deserved attention. His 1957 novel, *The Velvet Horn*, has been reissued. An anthology is planned, and other Lytle publications are soon to be reissued.

The air is clear and very cold on top of Monteagle Mountain. Mr. Lytle opens the door of his cabin. There are family portraits on the walls, Persian rugs on the hardwood floors and antiques everywhere. "Sit by the fire and warm yourself, daughter," he says, indicating a rocker in front of the stone hearth. His mind is very clear, his memory excellent. He spills over with history and with his message.

NASHVILLE: Why did the Agrarian movement happen at Vanderbilt? Why not some other place?

Lytle: "Only God can answer that question. Nashville was the center of a homogeneous society. Most of the writers came from Tennessee and Kentucky, nearby. They had a common inheritance, but they were all there by accident. What brought them all together was this. The South had been defeated during the War of Northern Invasion, but after the first

World War we were disconcerted to find that things were not equal yet. There was the same old antipathy. The South was still a conquered province. It was a common feeling among us that industrial might would obliterate the family and society.

We were protesting, our backs to the wall. We had no sense of being prophets. But the depression set in and made us look like prophets.

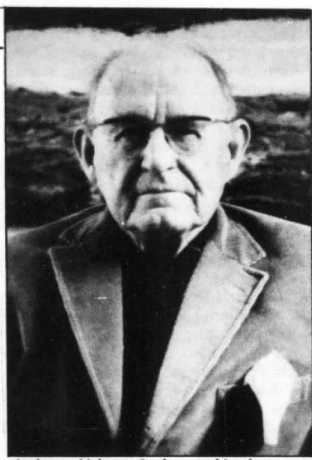
N!: What is your impression of the reaction to *I'll Take My Stand*?

L: There were two reactions to what we said. Southern liberals criticized us, and others were sympathetic but didn't believe it would happen. And what was happening was not only wrong, it was dangerous, it could destroy a way of life. Now we have the complete triumph of the industrial revolution, but our critics couldn't understand that the dominant way of life could disappear.

Those who called us romantics were wrong. We were advocating something real. Agrarianism isn't a myth. Land is not a myth. Corn is not a myth. We took the word Agrarian because the best societies were based on close association with the land.

The family and the family-size farm and business were the basic unit of society. By destroying the family, you make the individual dependent on some abstract entity — like a federal government agency. What we have is the abstract superimposition of the financial corporate state on a system based on real property.

N!: About land and corn — you once tried to become an Agrarian, a farmer. What happened to you, and what about groups who try to return to the land today



Andrew Nelson Lytle at his home on Monteagle, November 1983.

like the Farm in Summertown?

L: "I bought a little 'throw-away' farm, but there wasn't any point. It was impossible to be independent. I couldn't afford machinery to really farm. You had none of the usual habits of the farm and the town I grew up in. There was no system of support, no country community. In the 1940s I might have taken eggs to town to sell. You can't take anything to town now and get cash for it.

As for the Farm, you can't dope and farm, too. They are making an effort to recall what has been lost. But they formed a kind of cult. You can't do that. They are, at least, dealing with nature.

Land is a living thing. It takes a fine

country. Reviews were mixed at best. Only three copies were sold in New York. Merrill Moore joined the group soon after the appearance of the first issue, and Robert Penn Warren and Jesse Wills joined during the next year. The members became more seriously committed to poetry.

The Fugitive was published until 1925. By that time, members had developed other interests which took priority. From then until 1928 the group slowly drifted apart. 1928 marked the publication of an anthology and the formal end of *Fugitive* poetry.

Agrarians. In 1925, when the last *Fugitive* was issued, the Scopes Trial in Dayton, Tennessee, caused a national sensation. During the hot circus-like summer, Northern reporters interviewed rabid fundamentalists, local "characters," and tobacco-chewing moonshiners squatting in the shade in front of the courthouse. Tennesseans were portrayed in the Northern press as ignorant, obstinate and lazy. Nashvillians resented the picture painted by the press, and over the next five years the four

religious belief in what you're doing. Industrialism uses nature, exploits it and destroys it. Agrarianism is a Christian and European attitude toward the land. From the land comes bread and meat and independence — and democracy. You'll be careful who you vote for for governor because you have something real to lose.

What the Agrarians were trying to do was to reuse, restore somewhat, our European inheritance which was a Christian inheritance. The South was in a formless way still religious.

N1: What do you mean by Christian and European?

L: God was sovereign. The land was his and everything in it. The king was his secular overseer and the bishop his religious. The moment that God ceased to be sovereign, history took the place of God. History is man judging man, not God judging man. Everything becomes relative, and chaos is the result.

In the European Agrarian society and later here in the South there was family, connections, order. Today there is no division between what's public and what's private. To confuse the two is the basis of tyranny. It violates the individual's integrity.

N1: If industrialism has triumphed, then what hope do Southerners have of building lives of quality?

L: What is divine in man is his sense of craftsmanship. If catastrophe happens, you may survive if you are an artist, if you can create a thing of utility or beauty. The economic basis of Christianity was craftsmanship. You must either make or do. That's your only defense against an impersonal, industrial state.

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primary members of the Fugitive group (Robert Penn Warren, Allen Tate, John Crowe Ransom and Donald Davidson) along with eight other Southerners developed a strong and complicated response.

That response was a symposium on Southern culture and history entitled *I'll Take My Stand*, and they certainly did. The Agrarians, as the group came to be called, argued that Southern society fostered individual integrity, stability, character, and aesthetic qualities unavailable in the industrialized North. Southern society was still tied to the land, they argued, and therefore allowed for a happy integration of work and play as well as for order and quality. Advances in education, economy and the arts must not be made at the expense of Agrarian values. The North, they were convinced, had lost this precious heritage and had given way to impersonal and brutalizing industrialism. The South must not do the same.

I'll Take My Stand produced as heated a controversy as any Southern publication ever printed. The authors were deluged with editorials, newspaper articles and letters of protest from every part of the country. It was called the "most audacious book ever written by Southerners." Critics called the authors dreamers trying to stop progress, Neo-Confederates, and romantics trying to escape the realities of modern life.

In spite of criticism, the Agrarians continued their scholarly defense of Southern Agrarian traditions and values. Some of them became very well-known. Allen Tate wrote to Donald Davidson in 1942 "Never fear: we shall be remembered when our snipers are forgotten." So it would seem. *I'll Take My Stand* remains a landmark in Southern literature, an articulate defense of the humane tradition, of beauty over progress, and of spiritual wealth over material profits.

A FUGITIVE AND AGRARIAN BIBLIOGRAPHY

by Marice Wolfe

The Works:

THE FUGITIVE. Nashville, 1922-1925. Nineteen issues. The little poetry magazine through which the Fugitives discovered themselves and were discovered.

I'LL TAKE MY STAND: The South and the Agrarian Tradition, by Twelve Southerners. New York: Harper and Brothers, 1930. Reprinted by Louisiana State University Press, 1977. The Agrarian manifesto — disparate views of a common cause.

Davidson, Donald, **SOUTHERN WRITERS IN THE MODERN WORLD.** Athens: University of Georgia Press, 1958.

An insider-historian's view of the genesis of the Fugitives and the Agrarians.

Lytle, Andrew Nelson. **A WAKE FOR THE LIVING.** New York: Crown, 1975. His family as subject offers an invitation to explore the bases of Lytle's fiction and his Agrarian beliefs.

Ransom, John Crowe. **POEMS AND ESSAYS.** New York: Vintage Books, 1955. An opportunity to sample vintage Ransom in poetry and prose.

Tate, Allen. **COLLECTED POEMS 1919-1976.** New York: Farrar Straus Giroux, 1977.

Warren, Robert Penn. **ALL THE KING'S MEN.** New York: Harcourt, Brace and Company, 1946. **ROBERT PENN WARREN TALKING: Interviews 1950-1978.** Floyd Watkins and John T. Hiers, eds. New York: Random House, 1980. The most various and durable of the productive Warren's work in many genres and a chance to listen to the man.

The Studies:

A BAND OF PROPHETS: The Vanderbilt Agrarians After Fifty Years. William C. Havard and Walter Sullivan, eds. Baton Rouge: Louisiana State University Press, 1982.

FUGITIVES' REUNION: Conversations at Vanderbilt May 3-5, 1956. Rob Roy Purdy, ed. Nashville: Vanderbilt University Press, 1959.

Cowan, Louise. **THE FUGITIVE GROUP: A Literary History.** Baton Rouge: Louisiana State University Press, 1959.

Rubin, Louis D., Jr. **THE WARY FUGITIVES.** Baton Rouge: Louisiana State University Press, 1978.

Stewart, John L. **THE BURDEN OF TIME.** Princeton: Princeton University Press, 1965.

Young, Thomas Daniel. **WAKING THEIR NEIGHBORS UP: The Nashville Agrarians Rediscovered.** Athens: University of Georgia Press, 1982.

The books listed above and a thousand more by or about the Fugitives and Agrarians can be found in the Jesse E. Wills Fugitive/Agrarian Collection housed in the Special Collections section of the Vanderbilt University Library. The collection also contains 75 shelf-feet of letters and manuscripts relating to the writers and poets. Especially valuable are the letters of Andrew Lytle and Donald Davidson. Splendid photographs of the Nashville-based writers line the walls. If you want to learn about the Fugitives and Agrarians, Special Collections is a delightful place to browse.

The General Library Building is located at 219 21st Avenue, South. Hours for the Special Collections section are 8-5 Monday through Friday and 9-2 Saturday. Phone: 322-2807.

(Marice Wolfe is Head of Special Collections at the Vanderbilt University Library.)

THE GAMBOLING GOURMET

On the Rise: Jimmy Kelly's Restaurant

Now is the time for all good Nashvillians to enjoy Jimmy Kelly's.

by Gerry Wood

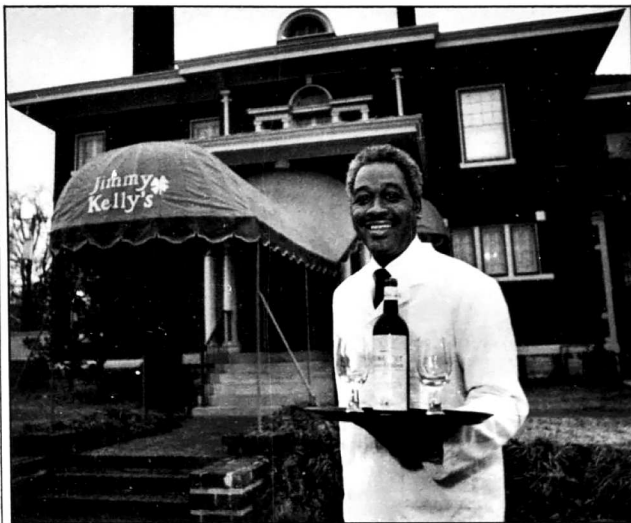
I was going to wait until later in the year to bring Jimmy Kelly's restaurant into the column, but a combination of events has prompted me to talk about Jimmy Kelly's right now.

One, the restaurant has moved from its old Harding Road address to its new locale at 217 Louise, one block behind Friday's. Restaurants often lose many old customers (and sometimes gain new ones) by changing locations. But the Jimmy Kelly's change bordered on trauma since the funky Harding Road location had ruled as Nashville's steak palace since 1949. "Palace" is stretching the word since the location always carried a rather sleazy, speakeasy feel that caused most customers to ask to go downstairs — the sleaziest and speakeasiest part of the whole house.

This comfortable and friendly haunt became a special spot for decades of Nashville diners. So when the move to new, improved superior quarters came last year, the Jimmy Kelly's regulars didn't exactly jump up and click their heels twice. Strike One.

Two, the shakedown period shook up a lot of patrons. It takes a while for a restaurant to settle into any building, old or new. No exception here. Every kitchen has its idiosyncrasies, every building has its personal quirks. The new location provided a case study of this concept. It took a while to get the kitchen fired up to Jimmy Kelly's standards. And that was just the beginning. Suddenly, previously satisfied customers were complaining that their steaks arrived at their table cold.

It drove Bill Kelly, the latest of the Kelly clan to dominate there, crazy. After one of those complaints, he barked, "No way that the steak is cold. It came out of the kitchen, and it wasn't 15 seconds before the waiter picked it up." So he challenged the diner by taking a bite of the "cold" steak off the plate. He chewed, he paused, he said, "This is cold."



A smiling welcome to Jimmy Kelly's from veteran head waiter William T. "Buster" Ransom.

Detective Kelly of Steakland Yard immediately went on the case. Finally, he tracked down the culprit. The steaks, fresh and hot off the grill, were being placed in a holding area where the waiters would whiz by and grab them. The only problem was that a breeze was blowing across the steaks, thanks to a ventilation system that was great for the building but bad on steaks that were supposed to remain hot. Solving the case, Detective Kelly sealed off some air-holes, and the steaks have been the proper temperature ever since. Strike Two.

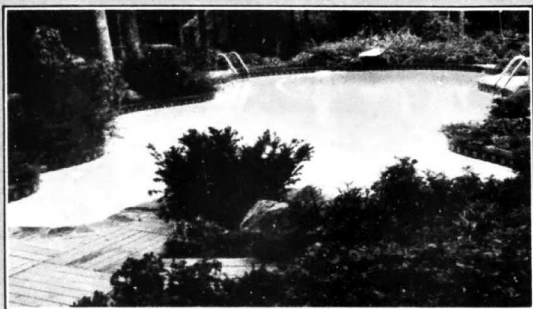
Three, local restaurant reviewers were quick to condemn the new Jimmy Kelly's restaurant. They did not understand that not only is Jimmy Kelly's to be taken with

a grain of salt, it's to be taken with an understanding of what this restaurant really is: Even though it is now located in a splendid, impressive brick residence-turned-restaurant, Jimmy Kelly's is, was, and evermore shall be, a socially acceptable speakeasy.

Don't expect some lithe, soprano-voiced gadfly to grace your table with excessive syllabification. You might get a waiter who came with the building — slow but sure.

Four, more bad publicity. This restaurant had the misfortune of having a homicide committed outside on the streets near it. A good man died.

For the protection of customers, a guard is now posted outside the restaurant. Now,



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let's talk about going to Jimmy Kelly's to get some good stuff.

I have only two recommendations for Jimmy Kelly's. Do a steak and do the corn-cakes.

At Jimmy Kelly's, if you order your steak medium rare, surprise! it'll arrive at your table medium rare. The regular Choice Sirloin Steak runs \$11.75, and is better suited to smaller appetites than those who would dare tackle the extra cut.

The Filet Mignon runs the same way — \$11.75 for the regular (and very good) filet, and \$15.25 for the extra cut.

Other menu items include lobster and steak (a half lobster tail and half filet), Tennessee Country Ham Steak (go to the Loveless Motel Restaurant if you want ham), fried half chicken (good stuff, but don't do it if you like beef), chicken livers (always good), fried breast of chicken (okay), broiled half chicken (better), beef stroganoff (are they kidding?) and hamburger steak (at \$7.75, way too expensive).

The famous Jimmy Kelly's corncakes are served with each meal. They'll come to your table early, and you'll probably keep ordering them. They're hot, they're Southern, and they're great. Daub them with butter, watch it melt, and down them, and soon you'll have a new food fetish.

The menu also offers some "Seafood Dinners." My advice: Avoid anything that emerges from the sea here. Concentrate on cows. Yes, there's French Fried Shrimp (\$8.25), Fried Oysters (the same price), Seafood Platter (\$11), Broiled Shrimp (\$9.25), Fried Scallops (\$7.25), Broiled Lobster Tails (at \$16.75) and Steak and Shrimp (\$15.75). All of the above come with choice of potato and salad.

Again, it's steak and corncakes.

That's what you should order at Jimmy Kelly's. The vegetables are French Fried Onions (\$1.75), Broccoli (\$1.25) and Asparagus (\$2.25). Again, unless you like canned asparagus (as many Jimmy Kelly's fans do), do not order it.

You can go solo with salads (ranging from \$2 to \$5.25) or Late Suppers (from \$6.25 to \$7.25) that range from omelets (not a good buy for this price) to country ham and eggs (a good buy) to Kelly's Special ½ Filet (a great buy).

Serving from 5:30 p.m. to midnight Monday through Saturday, Jimmy Kelly's, unabashedly serving Nashville's best steaks for 49 years, also features full bar and wine service.

The roots of this restaurant date back almost a half-century to the 216 Dinner Club at 216 Eighth Avenue that opened in 1935. It didn't take long for the steaks, corncakes and friendship to establish a lasting reputation that easily moved to the Harding Road location. The new site will do in over a thousand steaks per week — and my recommendation is to try it.

Manager Mike Kelly, Bill's son advises that the new location is wheelchair accessible, and that the restaurant now accepts



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Bill is a veteran from the days when his dad, John, opened the 216 Dinner Club with Bill and brother Jimmy. The chef, lured from the old Maxwell House Hotel, brought along the famous corncake recipe. And Bill knows that he should order the best meat on the market, whether it be prime or choice.

Yes, the restaurant is packed during basketball and football weekends when Vandy plays. And, yes, it's true that you might want to finish your meal with Jimmy Kelly's famous Irish Coffee. And, yes, the steaks will always be good, and the service might be slow because you are being served by waiters who have bridged the decades and have become family instead of employees.

And, yes, forget about extraneous elements, and give the new Jimmy Kelly's the location the chance it deserves.

Because what you'll get is a good steak.

RESTAURANT DIRECTORY

This listing is a compilation of area restaurants who choose to reach NASHVILLE! readers by advertising in the magazine. Comments included in the directory are not reviews. Prices, hours and dishes are subject to change without notice. Abbreviations: L (Lunch), D (Dinner), AX (American Express), CB (Carte Blanche), DC (Diner's Club), MC (MasterCard), VI (Visa).

ARTHUR'S, The Mall at Green Hills, 383-8841. Mobil Four Star Award winner. Regular lunch menu; New Orleans-style Sunday brunch. Six-course continental dinners vary nightly according to what is available in season. A special new menu in the Bar and grill at Arthur's. L: \$3.50-\$12. Brunch: \$15. D: \$32, all-inclusive. Luncheon from 11:30. Dinner from 6:30. Call for hours. AX, DC, MC, VI.

BELLA NAPOLI, 2200 21st Avenue South, 292-5310. Especially known for pasta and veal dishes. L: 11 a.m.-2 p.m. Mon.-Fri. \$2.50 and up; D: 5-10 p.m. Sun.-Thurs., 5-11 p.m. Fri.-Sat. (\$8.95-\$14.95 for entrees). Bar open from 11 a.m., happy hour 2-6 p.m. and all night Tues. Lunch happy hour if you eat in bar. AX, DC, MC, VI. Wheelchair accessible. Reservations suggested for dinner. Covered parking.

BROADWAY BAKERY, 2005 Broadway, 327-9567. Double level French bakery with clear view of open ovens. Upper level lounge with happy hour 2-7. Lunch menu includes bakery sandwiches, filled croissants, special salads, pate and omelettes. Extensive dinner menu features gourmet appetizers, seafood, pate, and meats ranging from beef, lamb and chicken to prime rib, duck and salmon fillet. L: Mon.-Fri. 11-2 (\$3.50-\$8.50). D: Mon.-Thurs. 5:30-10. Fri. & Sat. 5:30-11:30. Dinner reservations accepted. Bakery hours: Mon.-Fri. 7:30-5:30. Sat. 10-5:30. AX, CB, DC, VI and personal checks accepted.

CAJUN'S WHARF, 901 Cowan Street, 254-7711. Featuring fresh seafood from three coasts, prime in-house cut steaks, Blue Point oysters and Bayou catfish. Traditional Cajun fishing village atmosphere. Live entertainment nightly featuring jazz. Cafe Orleans and Oyster

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CLOSE QUARTERS RESTAURANT, 913 20th Avenue South, 327-1115. Intimate dining rooms and lounges with outdoor patio. Varied menu with daily specials and authentic Mexican dishes. Happy hours: Every night 10 p.m.-midnight; weekdays 4-7; Sunday 5-midnight. Menu served weekdays from 11 a.m. to midnight. Saturday and Sunday from 5 p.m. to midnight. Late night menu Friday and Saturday midnight-2 a.m. Reservations accepted. \$1.25-\$10.50. AX, MC, VI.

CROWN COURT, Maxwell House Hotel, 2025 MetroCenter Blvd., 259-4343. Elegant sky-lighted restaurant affords view of downtown; proper dress suggested. Mobil Travel Guide Four Star Award winner. Continental cuisine features specialties such as Veal Oscar, rack of lamb, chateaubriand and Steak Diane. Complimentary wine-tasting salon; pianist during dinner hours. Reservations recommended. Sunday brunch 11 a.m.-3 p.m., \$11.95. L: 11:30 a.m.-2 p.m., \$3.50-\$9.95. D: 6-10 p.m. Mon.-Thurs., 'til 11 Fri.-Sat., \$14-\$20. AX, DC, MC, VI.

DAISY'S RESTAURANT, H.G. Hill Center (new Green Hills location), 269-5354. Hospitable Southern dining — now open for dinner. Entrees such as beef tenderloin, poulet sauteed, stuffed rainbow trout. Entrees accompanied by dinner salad and vegetable du jour. Wine list. L: 11 a.m.-2 p.m. Afternoon fare: 2:30-5:30 p.m. D: 5:30-9 p.m. MC, VI.

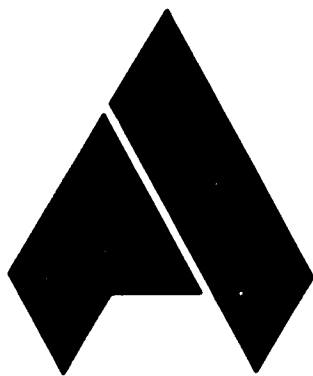
FAISON'S, 2000 Belcourt, 320-1555. Features a diverse creative menu with daily specials in a relaxed and cozy atmosphere. Fresh seafood and veal are the house specialties. Early and late-night happy hours 4-6 daily, 11-1 weekdays. L: 11-2; D: Tues.-Thurs. 5-11, Fri. and Sat. 5-midnight. AX, MC, VI. Personal checks accepted.

GIUSEPPE'S, 936 Gallatin Road, 865-1062. Homemade rolls, Italian specialties like Veal Giuseppe, homemade sausage, meatballs, homemade egg noodles and a friendly proprietor who may stroll out of the kitchen with a handful of pizza dough and greet his guests. L: 11 a.m.-2:30 p.m. Mon.-Fri. (\$2.65-\$6.50); D: 5 p.m.-10 p.m. Mon.-Thurs., 5 p.m.-11 p.m. Fri. & Sat. (\$5.15-\$16.50). Reservations accepted. Lounge open 11 a.m.-midnight Mon.-Fri., 2 p.m.-midnight Sat. AX, CB, DC, MC, VI.

THE GOLDEN DRAGON, 1795 North Gallatin Road, 865-6854; 81 White Bridge Road, 356-1110. Hunan, Szechwan, Mandarin, Shanghai and Catonega dishes; beef, chicken, duck, pork and vegetarian dinners offered along with a limited selection of American dishes. Open 11 a.m.-10 p.m. Sun.-Thurs., until 11 p.m. Fri. and Sat. (L: \$2.75-\$3.75; D: \$4-\$10). AX, MC, VI.

THE HUNT ROOM, Radisson Plaza Hotel, Fourth and Union, 244-8200. Old English decor. New dinner menu includes veal medallions with chateaufort, double-rib lamb chops, roast duckling with lingonberries and English mixed grill. Pre-performance dinners before some performances. Dinner nightly 5:30-10:30 p.m. Entrees from \$10.50 to \$15.75. Lunch served Mon.-Fri. 11 a.m.-2 p.m. featuring luncheon buffet (\$5.25) and Ala Carte menu (\$5.25-\$7.75). Sunday Champagne Brunch (\$10.95) 10:30 a.m.-2:30 p.m.; champagne service begins at 12 noon. For reservations or information about pre-performance specials, call 747-4860. Major credit cards accepted.

JIMMY KELLY'S, 217 Louise Avenue, 329-4349. Have been serving Nashville for 48 years. Menu includes veal, country ham, chicken and seafood entrees accompanied by famous corncakes. Reservations accepted, but not required. Open 5:30 p.m.-12 Mon.-Sat. AX, MC,



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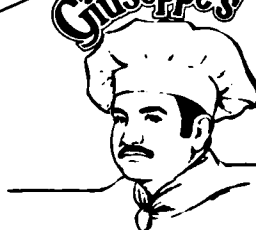
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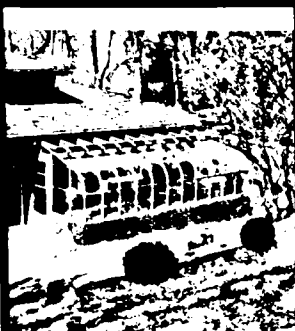
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VI. No checks.

KOBE STEAKS JAPANESE RESTAURANT, 210 25th Avenue North, 327-9081. Designed by one of Japan's leading architects. Japanese cuisine prepared at your table and served Hibachi style. Reservations suggested. 5 p.m.-11 p.m. Sun.-Thurs. 5 p.m.-midnight Fri. & Sat. \$6.75-\$16.50. AX, DC, MC, VI.

MANDARIN GARDEN RESTAURANT, 2950 Nolensville Road, 834-3989. Informal atmosphere, casual dress. Menu offers a wide variety of reasonably priced Chinese appetizers and entrees. Open 11 a.m.-9:30 p.m. Mon.-Thurs., until 10:30 Fri. and Sat., 3-9:30 p.m. Sun. L: \$2.25-\$2.95. D: \$3.50-\$7.45. MC, VI.

MARIO'S, 1915 West End, 327-3232. Intimate atmosphere; jackets suggested. Northern Italian cuisine; veal piccata, veal marsala, cannelloni and zuppa di pesce. Four Star rating by Mobil Guide. Reservations recommended. Open 5:45-10:45 p.m. Mon.-Fri. (open later on weekends), \$8-\$16. AX, DC, MC, VI.

MAUDE'S COURTYARD, 1911 Broadway, 320-0543. Remodeled house with glassed-in courtyard. Soups, salads, sandwiches and quiche at lunch; seafood, veal, beef and chicken dishes at dinner. L: 11-2 Mon-Fri (\$2.95-\$5.65); D: Mon.-Thurs. 5:30-10 p.m., until 11 Fri.-Sat. (\$9.95-\$15.95). AX, DC, MC, VI.

NEW ORLEANS MANOR, 1400 Murfreesboro Road, 367-2777. Occupying a fine old Southern mansion, the New Orleans Manor offers the "Seafood Feast" buffet. The "Feast" includes prime rib & chicken in addition to a wide variety of seafood. 5:30 p.m.-10:00 p.m. Tues.-Sat. \$25-\$30. Reservations preferred. AX, MC, VI, DC, CB.

RUTH'S, A RESTAURANT, 8005 Church Street, Brentwood, 377-3500. Left on Church at First Tennessee Bank; 2nd building on right after 4-way stop. "Gourmet Home Style" relaxing surroundings. Luncheon specials include escaloped chicken with pepper jelly and homemade soups. Two dinner menus; salad and sandwich, and four course "Cherootree Style" menu. Reminiscent of owners' former fare. Private parties and catering. Bring your own wine. L. & Sun. Brunch: \$3.50-\$5.50. Casual dinners: \$3.95-\$7.95. Pre-five dinner: \$16.25. Tues.-Sun. 11 a.m.-2 p.m. Sat. 5 p.m.-9 p.m. Closed Monday. AX, MC, VI.

SPERRY'S, 5109 Harding Road, 353-0809. Candlelit traditional decor; informal dress. Menu features stuffed mushrooms, Alaskan king crab legs, choice Western aged beef, escargot and flaming desserts. Dinner nightly from 5:30 p.m. \$6.95-\$18.95. AX, DC, MC, VI. **STEEPLECHASE**, 5115 Harding Road, 356-7124. Excellent beef, veal, quail, chicken, fresh seafood specials as available. Candlelit intimacy with privacy for parties of up to twenty-four. Live entertainment in the spacious lounge. Cocktails from 5 p.m., Dinner from 6 p.m. Mon.-Sat. Prices from \$10.50. All major credit cards accepted.

THE UPPER CRUST, 2120 West End Avenue, 329-2244. Northern Italian, French and Swiss-German cuisine in remodeled turn-of-the-century house. Elegant, candlelit atmosphere. Veal dishes — six regularly featured on menu, two house features each evening. Fresh seafood as available. Tableside preparations. Appetizer specialties: Shrimp Pernod; hot artichoke dip. Fresh in-house bakery. Owners describe as "casually gourmet." D: from 6 p.m. (\$12-\$20). AX, MC, VI.

VILLA ROMANO, 2007 Terrace Place, 327-2185. Elegant, Italian renaissance decor in refurbished house. Northern Italian and continental cuisine are featured, also rack of lamb, rack of veal, Dover sole and duck a l'orange. Reservations recommended. Open daily. Lounge 5 p.m., Dinner 6 p.m. AX, DC, MC, VI. **N**

PERSPECTIVE

Which Way, Nashville?

If car manufacturers stopped installing turn signals, Nashville motorists would never notice.

by Edward Morris

Nashville drivers would sooner betray their country than betray the direction in which they intend to turn at intersections. They abhor the concept of signaling the way the rest of the world abhors a closed bar, talk radio and anything Jim Nabors ever recorded.

It may be apocryphal, but I've heard of people buying used cars here in Nashville and discovering that the signal lights had atrophied from disuse.

As a newcomer to Music City, I first reacted with genial tolerance to this failure to convey directional intent. Of course, this was when I still thought I was witnessing an aberration rather than the folk custom it really is. So in less time than it takes to despise a security guard, my tolerance escalated into annoyance and thence into rage. And I do not enrage easily. Normally I have a temperament so docile it is often mistaken for death.

But I have my limits. And three of them are violated when (1) I start to pass the car in front of me that seems to be stalled and realize a moment before collision that it was just enigmatically crouching to turn left (2) I wait patiently for an oncoming car to go past me so I can turn left and then see it make its own unheralded turn before it gets to where I'm sitting and (3) I feel my metatarsal arch collapse on the brake pedal when an oncoming car blithely crosses my path with no prelude of blinking lights. A succession of such encounters has unsettled me emotionally.

Foreign though it was to my nature, I began swearing — an invective here, an imprecation there to begin with. All too soon, though, I progressed to the point in my maledictions where — in a sustained torrent of inspired abuse — I would descant upon the offender's ancestral lineage, genetic defects, habits of personal cleanliness, items of diet, amorous proclivities toward close relatives, capacity to locate areas of anatomy with both hands and a flashlight and coloration of skin



The city is comprised of several bizarre social types for whom signaling is anathema.

around the throat. Sometimes, embittered beyond repair, I would resort to the vilest sort of regional slur, after which I always felt much better.

Occasionally, I would get so swept up in this coursing of verbal venom that I, too, would forget to signal a turn. This omission invariably elicited comradely waves and smiles from the locals, who, in spite of my out-of-state plates, apparently deduced that I was a native returned.

Why so many Nashvillians should fail to observe a basic, sensible, easily mastered and legally mandated road courtesy used to be a mystery to me. But no longer. I have sifted it all out and concluded that the city is comprised of several bizarre social types for whom signaling is understandably anathema.

People in Belle Meade, for example, have developed a secrecy about all aspects of their lives lest the common folk discover the tawdry history of their great fortunes.

This secrecy carries over to their driving. "Don't tell the bastards anything," they mutter to themselves as they imperiously weave their Mercedes through the ominously ordinary fabric of Hondas, Fords and Toyotas.

Music business types also cherish anonymity, as evidenced by the fact that their Excaltors and Rolls Royces are painted muted colors. But it is distraction, rather than secrecy, that keeps these sultans of song from signaling. Steeped in their art and high on lines of lyrics or something, they emerge from darkened studios ill-prepared for the give-and-take of traffic. When so many of them are unable to find their own homes, we should not be surprised at their inability to find — or understand — their turn signal switches.

Drivers of pickup trucks, who flock to Nashville as lawyers do to accidents, are constantly mad at the world — if not before they buy their trucks, then certainly afterward, when they find the vehicles useless for anything more functional than displaying gun racks. To these people, a car is a moving reproach to their own colossal stupidity. They live to torment those of us unsuited by the advertising that suckered them. Thus, they would rather die than signal, and I, for one, wish they would.

Cops, who comprise a third of the city's population and who all eat at Mack's at the same time, do not signal because they view it as a sign of weakness. After all, if they were inclined to abide by the laws they rub our noses in, they wouldn't have become cops in the first place. Why be armed if you can't be insolent?

The remaining few Nashvillians who don't fall into any of the above categories don't signal simply because they lack role models.

All this is not to say that some day you won't see a car with Tennessee tags and a Metro sticker pull up to a stop sign, stop, signal right and go right. If you do, report it to the police. It's a stolen car.

Home Away from Home

(continued from page 35)

Between guests, the Evangelists spend time in the Cayman Islands or Europe or Mackinac Island.

Evelyn has always been somewhat of a non-conformist, and her family was appalled when they heard that she planned to have B&B guests. But Evelyn claims their worries about robbery have proven silly. "We've been robbed twice, but not by B&Bs. They haven't taken so much as a . . ." she searches for something insignificant . . . "as a bar of soap — the soap I steal from American Airlines and use here!"

Nashville Bed and Breakfast has homes as far out of town as Centerville, 45 miles from Nashville. Retired Navy CPO Wyatt Mooring and his wife, Ruth, who have seven children between them, have built a wooden home as the centerpiece of Little Spring Creek Farm. B&B guests can choose which home away from home they prefer at Little Spring Creek Farm — either the Moorings' house or the separate guest house, a smaller house about a quarter mile from the Moorings'. The guest house has a view of the woods and Little Spring Creek from either the upper or the lower deck, and rents for \$50 per couple per night (\$10 for each extra couple). Children are welcome, and there's a horse to ride, a 165-foot swinging bridge, and a flat-bottomed boat for floating along the Piney River.

Odom's Host Homes offers a lake house and a townhouse as well as rooms in homes. Guests generally get "a generous continental breakfast — it's a little more than continental."

Some guests are unusual. Yumiko Kuriyama, a high fashion model from Japan who is a member of the Tokyo Elvis Presley Fan Club, made her first three trips to Tennessee to visit Graceland in Memphis. In Nashville she's studying English at the International English Institute. She lived six months with Nashville Bed & Breakfast host Robbie Williamson, who frequently hosts long-term boarders.

Odom thinks that more people, especially those who have stayed in bed and breakfasts overseas, are turning to them because "we have the happy alternative to hotels — it's not as secluded. It's just like being at home. It seems like people who travel a lot, like salesmen, would be interested in this sort of thing because of that. Hotel living two, three or four nights a week could get depressing!"

At a bed and breakfast, there's not only the warmth of a home-like atmosphere, but in many cases, the rooms are much nicer than the standardized rooms chain motels offer. Nashville Bed and Breakfast can be reached at 298-5674, and Host Homes at 331-5244. And the price of a bed and breakfast room, ranging from \$21 to \$50 in Nashville depending on the number of guests and the lodgings, beats just about any motel price in town.

Letters

(continued from page 9)

to re-subscribe when the situation changes.

Laura M. Logsdon
Nashville

Editor's Note: This would be a good month to re-subscribe. We are instituting both of your suggestions. We are changing editorial and production deadlines to get NASHVILLE! out earlier, and we are expanding our Applause listings to include the entire month, plus the first 10 days of the following month.

MAITRE WHAT?

Thank you for mentioning the Crown Court in the January 1984 article "The Gamboling Gourmet's 1984 New Year's Resolutions." His comments are very much appreciated.

There is one problem to be resolved, however. Samir Khweis (Sam for short) is the senior captain and I, John Boulton, am the Maitre d'. I'm sure this was an honest mistake on your part.

We look forward to the Gamboling Gourmet's next visit very soon.

John Boulton, Maitre d'
Crown Court, Nashville

DOZIER'S IS #1

After reading the Gamboling Gourmet's article on catfish ("The Great Catfish Caper, Part I," December), I agree 100 percent that Ashland City is the "Catfish Capital" of the world. I have lived in Ashland City all my life, therefore I consider myself an authority on catfish. I personally, along with a lot of people in the Catfish Capital, put Dozier's Boat Dock Restaurant at the top of the list, Bill's second, Brantley's third and Chaparral fourth.

Dozier's catfish, french fries, hushpuppies and cole slaw are the best. Only one thing — don't drink the water. But, after all, we're talking catfish, not water.

Dozier's is located past Brantley's on Highway 49 at the mouth of the Harpeth River. You should truly try this place for excellent catfish.

An Ashland City Businessman
P.S. I wish to stay anonymous because of personal friendships with all the catfish restaurants in Ashland City.

Editor's Note: Though we normally do not publish anonymous letters, we are making an exception because of the value of your information and our obligation to protect you from angry catfish chefs.

FASHION FUN

Marsha Blackburn's Fashion Forum is a welcome addition to a class publication received with great enthusiasm at our house. Thank you!

Grace Ann Greer
Nashville

Travel

(continued from page 32)

(Highway 98). We also toured the impressive Sheraton Coronado Beach Resort "Fort Walton's oldest and finest year-round resort," according to its flyer. It's really not old (24 years), but it is fine.

Located near Niceville, the Bluewater Bay Resort is another one of those complete package golf/tennis/beach/drinking/dining fun spots that's good for mind and body. It's a classy combination of rustic charm and natural beauty.

By now the word had spread about this weird band of travel and golf writers. At Bluewater Bay we were informed, "They called from Seascapes and said don't put anything out that you ever want to see again." Somehow, living up to our ribald reputation always seemed easy.

Always on the move, owing it to our dedicated readers, we visited the Vista Del Mar condominium in Pensacola. Grand condos overlooking the gulf are open the entire year. To provide an idea on price, a one-bedroom condo can be rented for \$337 a week in the fall/winter season (Sept. 17-March 1) and the spring season (March 1-May 26) and for \$430 a week in the summer season (May 26-Sept. 8). Two and three bedroom rental condos are also offered.

Panama City is the home of the Bay Point Resort and Conference Center. Again, golf, tennis and an assortment of studio villas and two bedroom villas are offered, along with some excellent dining and entertainment attractions, including, during our stopover, performances by Bill Brashler's favorite entertainer, John Wallowitch. This man is to Bay Point what Liberace is to Las Vegas — and their vocal ranges are remarkably similar.

Our final stop was in Tallahassee, the state capital. No water here, but there was the Killam Country Club & Inn, with a golf course strong enough to be the home of the PGA Tallahassee Open. Golfers will be braced to know that the distance between your room and the tee for the first hole is about a hundred feet.

The next day we left Florida, just in the nick of time before it all became one enjoyable blur of sun, fun, golf, gulf, trees, sands, promises and potentialities. Let's see, was that the Bluewater Seascapes at Perdido Bay? No, it had to be the Bay Point Sandestin Resort near Killeam.

We left with a new appreciation for the hospitality and dreams of the new breed of these Florida hotel, motel, resort and restaurant people.

The wings of Eastern flew us back to Atlanta where the newly formed Association de la Scribes de Travail International disbanded temporarily.

A good week. A new look at an old area. But how this region is growing with style was the overriding theme of the trip.

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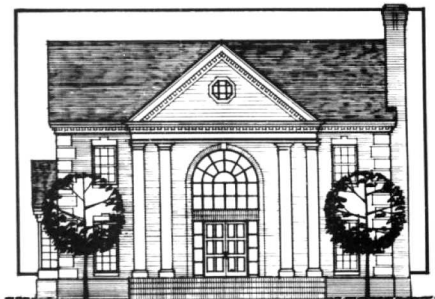
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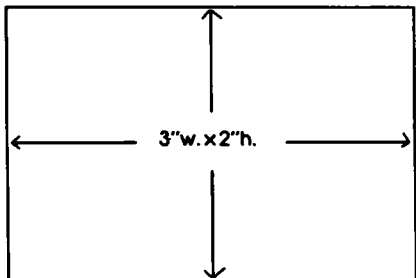
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THE LAST WORD

The Last Word's PERSONally Speaking Contest

The Name Game

The newspapers used to exterminate a woman's name the instant she married. There would be a large photograph of a flushed, happy female face, and underneath, the somber caption: "Mrs. Amos Carter, formerly Janie Prater."

That "formerly" seemed terribly ominous. Some women didn't like it. They solved the problem by suggesting that we emulate the British who hyphenate their names if the wife's name is prominent or if she's the end of the line. Hyphenated names establish the fact that women aren't "formerly" anybody.

But hyphenated names can cause problems, as the *Nashville Tennessean's* John Bridges pointed out during a media luncheon sponsored by Commerce Union Bank. Suppose Beth Raebeck-Hall of the Chamber of Commerce had a daughter named Anne-Marie who married the son of Bruce Andrus-Hughes. Should she also decide to hyphenate, her name would then be Anne-Marie Raebeck-Hall-Andrus-Hughes. Duren Cheek of United Press International solemnly advised, "Maybe her friends could call her 'Dash' for short."

That kicked off a discussion about using "person" as a substitute for "man" in words that were formerly engendered, such as Chairperson or Congressperson.

We'd like to add some more "persons":

- He almost fell into that open personhole.
- She was one of the best writers in the history of personkind.
- Person, oh person, that was a close call!
- We spent our vacation on the Isle of Person.
- The President needs to issue a person-date.
- She plays a wonderful persondolin.
- We saw Persondrake the Magician.
- Jaws was a person-eater.
- My favorite horse was Person'O War.
- He moved from Brooklyn to Personhattan.
- Those thugs personhandled the victim.
- The police launched a personhunt for the criminal.
- He was convicted of violating the Person Act.
- They pushed the stalled car, using their own personpower.
- I'm hungry — I want a person-sized steak.
- He was charged with personslaughter.

Any additions? Jot them down, put them in an envelope addressed PERSONally Speaking Contest, *NASHVILLE!* magazine, 1719 West End Ave., Nashville, Tenn. 37203. Then, give it to your postperson for mailing. The winning person, be it a man-person or woman-person, will receive two free tickets to an enjoyable performance and meal at the Barn Dinner Theatre.

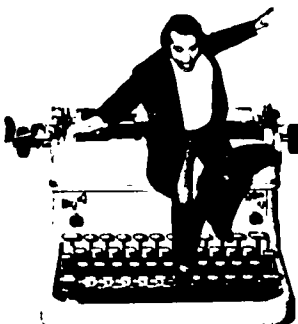
Kings English, Slaughterhouse #5

Some of our readers wrote in some additions for the Jesse Hill Ford Instant Nashville Word & Phrase Book (FrontLines, February). One favorite comes from Christy Butler of Nashville:

PHRASE	DESCRIPTION
Dawg	Man's best friend
Backer Feel	Tobacco field
Dead-ee	Father
Hail Far	Discontentment
Ov-Air	(Use when pointing to nearby area)
Up-Air	High
Back-Air	Behind You
Neck	Tall Beer
Ell Lawd	Astonishing
Mucha Bliged	Thank You
Painin	Hurt or Ache
Tur Buz	Vehicle ridden in to see sites
Naw	Disagree
A Mess	A lot of something

Keys to Writing

After recovering from reading several of Mike Price's columns, many *NASHVILLE!* readers have expressed the opinion that he must write with his elbows. This is absolutely not true. . .



Shockley Information

The Shockley Report from research whiz Jack Shockley has some interesting data on Nashville, noting it is not only Music City USA and the Athens of the South, but much more: "It also has more Church of Christ members than any other city in the world; it is second only to Las Vegas in the ratio of people employed in the entertainment business; and it has more historical places listed in the National Register than San Francisco does. Cigarettes and whiskey are more expensive in Nashville than in most other cities. But the cost of living is among the lowest of 62 American cities."

The Report also features some "Miscellaneous Maxims Concentrating On Obfuscations." Know what they are?

Here's an example. "Scintillate, scintillate, diminutive luminous mass." That's an obfuscation of "Twinkle, twinkle, little star."

Got it? Then try these: A repeatedly overturning lithic conglomerate amasses no bryophytes. (A rolling stone gathers no moss.)

It is fruitless to become lachrymose over lacteal fluid that is inadvertently flowing and hence forfeited. (It's no use crying over spilt milk.)

Freedom from incrustation of grime is preceded in paramountcy only by rectitude. (Cleanliness is next to godliness.)

Surveillance should precede saltation. (Look before you leap.)

A plethora of those with culinary expertise vitiates the potable substance produced by decocting certain comestibles. (Too many cooks spoil the broth.)

Individuals domiciliating in vitreous edifices would be well advised to refrain from catapulting petrous projectiles. (People in glass houses shouldn't throw stones.)

If you have any favorite obfuscations, share them with us. Send to: *NASHVILLE!*, 1719 West End Ave., Nashville, Tenn. 37203.

The Last Word invites your contributions of prose, short poems or limericks, true anecdotes, unusual or humorous photos, bits and pieces of overheard dialogue, and who knows what else? All should be related somehow to life in Nashville and Middle Tennessee. Material cannot be returned, but each month *NASHVILLE!* will award two free tickets to the Barn Dinner Theatre for the submission judged as the best or for the winner of our Last Word contests. Send material to Gerry Wood, Editor-in-Chief, *NASHVILLE!* Magazine, 1719 West End, Nashville, Tenn. 37203.

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